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ABSTRACT

A strong rural arts project should be collaborative. Collaborative projects accommodate diverse needs and agendas, develop non-school project advocates, are sustained by and rely on several sources, and strengthen communities. Because local artists are accessible, have a special commitment to improving education in their communities, and understand community traditions, they should be involved in collaborative art endeavors. This handbook presents models and suggestions for creating collaborative local art education programs. The book's nine chapters each suggest a stage in the creative process. Guide Sheets throughout, summarize useful information. Chapter 1 lays out the organization of the book and provides a brief word glossary. Chapter 2 gives practical suggestions, with examples, about gathering ideas and people together. Chapter 3 indicates a number of ways to gather personal and institutional support and build a project network. Chapter 4 offers suggestions for an effective and inclusive process for planning and management. Chapter 5 explains that outcomes define what will happen as a result of the project. Some outcomes are clearly measurable, others will be harder to assess. Both types are important. Chapter 6 discusses budgeting and financing. Chapter 7 describes nine management procedures which can ensure a "Positive Experience." Chapter 8 deals with the ongoing processes of project management. Chapter 9 focuses on approaches to sharing the success of the project with students, parents, project planners, community members, and the general public. Each chapter concludes with brief recommendations for reading the chapter topic in greater detail. (MM)

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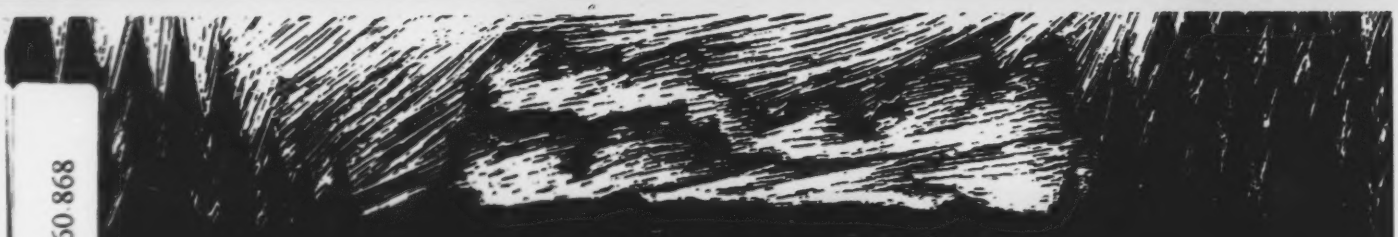

# A HANDBOOK FOR RURAL ARTS COLLABORATIONS

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A partnership of COMPAS and the Blandin Foundation

# A HANDBOOK FOR RURAL ARTS COLLABORATIONS

*By Mary Altman and John Caddy*

*A partnership of COMPAS and the Blandin Foundation*

*1994*

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Over the last five years a number of people have influenced and contributed to the Artists in Minnesota Schools & Communities (AMSC) program and to the ideas present in this handbook.

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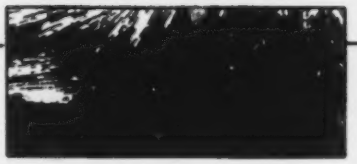
This book is dedicated to the students, teachers, artists, administrators and community members throughout rural Minnesota who welcomed us into their schools, studios and communities.



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# Why Use This Book

This book is an attempt to speak plainly about creating arts education programs in rural communities. It is the result of many years of experience with arts education programs, teachers, rural communities and funding organizations:

> Artists in Minnesota Schools & Communities (AMSC), a five year partnership between the Blandin Foundation and COMPAS, with 96 artists working in 33 schools;
>
> COMPAS Writers & Artists in the Schools (WAITS), twenty–five years of placing residency artists into hundreds of Minnesota schools;
>
> COMPAS Dialogue, a joint project of the Rockefeller Foundation and COMPAS which placed writers in schools on a long-term basis to focus on staff development.

We have learned a lot about how to succeed through these programs—admittedly, sometimes by failing and doing it right the newt time. We want to share some of what we've learned; we think you will find it useful.

This handbook will also be used by the twenty-four communities participating in the second five-year phase of AMSC, which has been renamed the Minnesota Rural Arts Initiative.

Caution: One size does not fit all. No one model, no one program can be simply imported into your community and automatically succeed. No experts know your community like you do. The goal is to adapt the contents of this book to your own schools and community.

Chapter 1

# How To Use This Book

There is no single formula for arts projects. The key to using this book is adaptation—to your community, to your schools, to your own wishes.

## 1.1 HOW IT IS ORGANIZED FOR USE

As we tried to decide how to organize this book for maximum utility, we realized that it might keep us honest if we found parallels between (1) the act of creating an arts project and (2) the act of collaboratively creating a work of art. Creative process, we find, is comparable no matter what is being created.

Each chapter of the book, therefore, also suggests a stage in the creative process. (In practice, of course, creativity does not follow a neat sequence—everything is connected in all sorts of ways.) Our hope is that this organization will make sense and, ideally, stimulate your creativity as you develop a collaborative arts project.

The book is broken into nine chapters. In spite of the creative process sequence described above, we have tried to let each chapter stand alone. In other words, you will not have to read the whole book to find what you need. Use the Table of Contents page where you will.

## 1.2 WHOM IS IT FOR?

This book is primarily for people trying to develop local arts projects of some duration-longer than a week or two. It will be especially useful if you have never done an arts education project, but it can be used at any level of experience. Whether you are an educator, an artist, a member of an arts organization or simply interested, you will find solid information in these pages.

**Each section and subsection is numbered for quick reference.**

## 1.3 OUR THRUST: COLLABORATION AND LOCAL ARTISTS

We believe that a strong rural arts project should be collaborative; if not, it is unlikely to succeed or endure. We deal extensively with collaboration in the text, but put briefly, collaborative projects:

- Accommodate diverse needs and agendas;
- Develop non-school advocates for the project;
- Are sustaining, and rely on several resources;
- Strengthen communities.

We also have a commitment to the use of local artists. While this is not as central to success as collaboration, using local artists has compelling advantages:

- They are accessible, especially during the planning process;
- They are likely to have special commitment to improving education in their communities;
- They understand their community's traditions;
- Although they should be compensated just as an imported artist, they will cost less—no travel and lodging costs.

## 1.4 USING THE GUIDESHEETS

Throughout this handbook you will find **GuideSheets** —copyable pages which summarize information you may find useful.

Two GuideSheets provide periodic Reality Checks to help you determine your project's feasibility at different development stages. Several GuideSheets provide models and samples to help you develop such things as your project's budget and timeline.

**Here is a list of the GuideSheets:**

1. Checklist for Success: What Makes a Strong Project?
2. Brainstorming Project Ideas
3. Assessing Where You Are Now
4. Reality Check: Should You Go Ahead?
5. Research Summary: The Value of the Arts
6. Building A Network: Levels of Project Involvement
7. Collaboration Inventory
8. Possible Project Outcomes
9. Sample Evaluation Survey
10. Sample Evaluation Plan
11. Sample Project Budgets
12. Reality Check: Is the Project Still Feasible?
13. Backplanning a Production Schedule
14. Artist/Teacher Activity Proposal
15. Artist and Activity Schedules
16. Sample Artist Contract
17. Sample News Release and Public Service Announcement

## 1.5 USING FURTHER READING

At the end of each chapter you will find brief recommendations for material to read if you wish to pursue a subject in greater depth. Most of the publications listed in further reading have been published by arts and education organizations and other non-profit groups and are not available in bookstores. We recommend you contact publishers directly for information about obtaining copies.

We also recommend that you use this Handbook in conjunction with two other COMPAS publications: *Serving Rural Minnesota: An Arts Resource List* (COMPAS 1993), and *Directory of Rural Minnesota Artists* (COMPAS 1993).

Both are available from:

COMPAS
304 Landmark Center
75 West Fifth St.
St. Paul, MN 55102,
or call (612) 292-3259

Another useful set of publications on overall arts education planning are the Comprehensive Arts Planning Program (CAPP) manuals.

They are available through the

Minnesota Center for Arts Education
6125 Olson Memorial Highway
Golden Valley, MN, 55422
(612) 591-4708

## 1.6 DEFINITIONS

We offer a brief glossary of words found in this book which tend to have a variety of definitions depending on where you find them. You are not required to like our definitions—we're simply trying to make clear how we mean the words in this book.

**Activity:** A hands-on creative lesson at the classroom-level; it involves making something or performing something made; it may take a half hour or several class periods.

**Art (s):** Any and all of the human creative, expressive works variously called fine arts, folk arts, domestic arts, craft arts.

**Assessment:** In the process of evaluation, finding out whether you can measure what you attempted to do.

**Brainstorming:** A group process for discovering ideas and possibilities without judgment and discussion.

**Collaboration:** The act of working together in a common process with common goals, characterized by a focus on the ways the collaborators' talents complement one another.

**Cultural Sharing:** The process of honoring racial and cultural diversity through sharing information about cultures.

**Diversity:** All the ways we humans differ from one another; specifically, a social perspective from which those differences are positively valued.

**Evaluation:** The process of finding out whether you did, or are doing, what you attempted to do.

**Facilitator:** A disinterested person who does not represent a partner in the collaboration, who can listen to concerns from all sides and, when needed, mediate problems.

**Inclusiveness:** The process of incorporating diverse groups and persons; the opposite of "exclusivity"—keeping the "other" out.

**Interdisciplinary education:** The process of teaching the connections between school subjects, so that students can view their learning whole, rather than as a series of unconnected subjects. Sometimes referred to as "curriculum integration."

**Key players:** The stakeholders, planners and other important people involved in a project.

**Outcomes:** The goals, or planned effects of a project; what you hope will change or accomplish as a result of the project.

**Participant:** Anyone actively engaged in doing the art activities in a project.

**Project Coordinator (s):** A person, or team responsible for one or more of the primary responsibilities of a project, such as planning, management, etc.

**Project Management Team:** The group responsible for all tasks of a project, such as planning, management, and fundraising.

**Project Management:** The process of planning and implementing a project, including the steps described in Chapters Two through Nine of this handbook.

**Project:** A sequence of inter-related activities timed to extend from several days to several months.

**Staff Development:** Ongoing teacher education, on the job, during the school year or during breaks.

**GuideNotes—Checklist for Success: What Makes a Strong Project?**

This GuideSheet provides a summary of many of the concerns and project features discussed throughout the handbook. We offer a list of design features based on our experience. No single project can or probably should try to include all of these features, however. You would never be finished planning.

You may find this GuideSheet useful for preliminary thinking and first meetings to discuss the possibilities. You may also find it useful as a kind of summary checklist to return to from the text.

**Caution:** The best projects, we have discovered, are likely to include things that no one has predicted or used before. We have learned that the energy created by empowering local community members creates new strategies. And every town truly is unique. This GuideSheet, therefore, should be treated as a beginning, not a prescription.

## Guidesheet 1—**Checklist for Success: What Makes a Strong Project?**

**OUTCOMES**

**Overarching the entire project are the goals: What should happen as a result of the project?**

- Students and community should be provided arts activities which increase:
  - Their creativity and willingness to experiment and risk;
  - Their knowledge about the arts and critical judgment;
  - Their ability to create art;
  - Their confidence in their artistic abilities;
  - Their ability to connect the art activities with other knowledge;
- The project should enlarge the ways teachers, administrators, artists and the community think about arts education.

**RESOURCES**

**Another concern that arches across the entire project is the combination of resources that best enable project outcomes.**

- The project should depend on local expertise and support whenever possible;
- The project should invite and work with local organizations in the fields of business, service, and culture;
- The project should develop and depend on local leadership;
- The project should enlist the assistance of regional and statewide organizations in areas where the community lacks expertise;
- The project should complement existing school and community arts programs.

**CREATING A COLLABORATIVE AND INCLUSIVE PROCESS**

**A project which is both collaborative and includes many voices will strengthen a community.**

- The collaborative partnership should include school teachers, administrators, and board members, local artists, and community, represented by parents, organizations, ethnic groups, and individuals;
- The project's planning process should be inclusive and honor the expertise and values of each partner; it should provide each with opportunities to affect the project;
- The project design should ensure regular communication among all partners and with the community at large;
- The project design should provide a variety of forms of access appropriate to the community: meetings, one-to-one contact, surveys, hands-on participation.

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## Guidesheet 1—**Checklist for Success: What Makes a Strong Project?**

**ENSURING A POSITIVE EXPERIENCE**

**The bottom line of any arts education initiative is the quality of the experience for the participants.**

What project design features help ensure this?

- The project should establish project outcomes and artistic outcomes at the outset;
- The project should schedule sufficient time for planning and administration, and be sensitive to school calendars;
- The project should provide artists and teachers with adequate opportunity to plan and debrief;
- The project should provide artists and teachers with opportunities to work collaboratively;
- The project should schedule a minimum of five artist contacts for each classroom or community group;
- The project should provide artists with fair compensation.

**CREATING A LASTING IMPACT**

**A worthy project should affect participants beyond its scheduled life. What design features help ensure this?**

The project should:

- Be based on a clear community need;
- From the beginning, plan to sustain itself by exploring long-term fundraising, leadership and project development possibilities;
- Obtain the support of school administrators, community members, parents and school board members;
- Discover meaningful roles for parents and community members throughout planning and implementation;
- Work to develop within the community an awareness of the project and its value;
- Integrate project activities with the school curriculum, so they are replicated after the project's end;
- Be committed to evaluation and establish assessment goals at the outset;
- Be flexible and willing to make changes;
- Be feasible--within the scope of what the community can achieve.

**DISCOVERING THE UNIQUE**

**A commitment to rural needs implies a search for project features that honor specific aspects of a given community.**

For example, a set of project goals and implementation strategies might focus on:

- a unique source of community pride; or
- a specific landscape feature that has traditionally created community pride; or
- a particular ethnic mix and its art forms.

When such unique, locally appropriate strategies are created, the community's sense of project ownership increases, collaboration is energized, and more partners stay involved beyond the planning stage.


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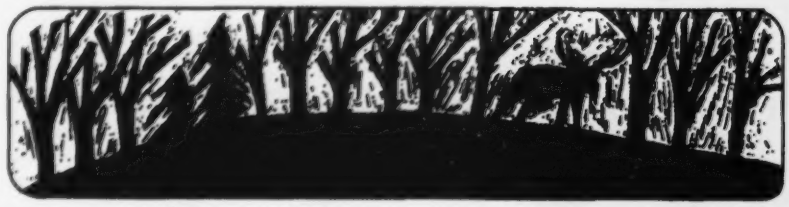
Chapter 2

# Gathering Possibilities

In your first thinking about a project, be open to a wide range of possibilities. Your first task is to literally "gather" ideas and people together to see what may be possible. Try to be open to possibility.



In this chapter we suggest what you need to explore and gather, offer suggestions about how to do that, and give examples of what others have done. Use any and all ways you can think of to elicit possibilities from people. When you're deciding who to involve, be broad-based —the more kinds the merrier— and don't call it a committee!

Meetings are the common means, but gathering ideas may also require one-to-one phone calls or visits to people who may be uncomfortable doing something called "brainstorming."

We include three GuideSheets in this chapter, two to help you gather, and a final guide to help you check your thinking against your realities.

The chapter is organized as a process sequence, but the sequence is less important than touching all the bases; if you don't deal with these issues now, they will interfere with success later on:

- Developing Project Themes and Concepts
- Formats for Artists' Activities
- Some Sample Model Projects
- Selecting Appropriate Art Forms

## 2.1 DEVELOPING PROJECT THEMES AND CONCEPTS

To begin, gather ideas for possible project themes or concepts which will "glue" the project activities together. A theme unifies a project, but more than that, a theme chosen early helps you think about what activities you might include.

***Imagine a group of artists collaborating to make art. It could be a stage production, using writers, actors, composers, musicians, set designers, costumers, choreographers and dancers. It could be less complex, but no less collaborative, as in, let's say, an orchestra concert or a dance recital. Whatever you imagine, consider the different stages that such a collaboration might need to go through in order to reach the goal.***

***Stage one is this chapter. The first thing artists must do to collaborate is to discover and collect possibilities, to come together to share ideas and intuitions which will enable them to decide what to attempt. It is crucial, in stage one, to be non-judgmental. Judging too early inhibits the discovery of a wide range of possibilities and techniques. The time for judgment comes later.***

Themes might center on a particular art form or suggest several forms. Themes can be rooted in local history, local landscape, community issues, or broad social issues with a local interest.

Themes can also be simple concepts which generate ideas for project activities and interdisciplinary possibilities. For example, a theme called "Making Connections" could help collaborators think about connections between academic subjects, or among art forms, or between teachers and artists and kids—the possibilities are endless. Themes such as "Home" or "Healing" or "The Story of Our River" similarly suggest a wide range of possibilities.

**GuideNotes—Brainstorming Project Ideas**

The first step in this process is brainstorming toward possible project ideas. The GuideSheet "Brainstorming Project Ideas" offers some guidelines and will help you with this process.

## Guidesheet 2—**Brainstorming Project Ideas**

**The purpose of brainstorming is to develop ideas, freely—without the fear of criticism, or making mistakes. Within this freedom, we are able to discover new solutions, suggest novel collaborations, form new relationships—In other words, to think "outside of the box."**

1. Decide who will be responsible for enforcing these guidelines and give them permission to do so.

2. Document everyone's comments on a board or flip chart that everyone can see. Repeat written comments to the speaker and make sure they reflect what the speaker meant.

3. Give each person the opportunity to speak and create a reasonable time limit.

4. Throw out as many ideas as possible. Feel free to change your mind.

5. Use "I" statements ("I think. . ."). Don't speak for others.

6. Be honest and tactful.

7. Listen well to other people's ideas

8. Build on others' ideas when possible.

9. No put-downs or criticism. Be respectful. Don't argue about others' ideas. Don't challenge others' ideas.

10. Don't worry about practicality or logistics. Those concerns are for later discussions.

11. Decide what action should be taken as a result on the discussion, who will be responsible for that action, and provide that person with the notes from the meeting.

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## GuideNotes—Assessing Where You Are Now

Before you begin planning your project, stand back and assess your current resources, needs and barriers. This assessment will assist you in shaping a project that is appropriate for your school and community.

### Who To Involve

In planning this assessment, think carefully about who to involve. Consider those people who:

- Are creative thinkers;
- Are familiar with local arts, school and community programs;
- May want to become partners in developing the project.

The people you invite to participate do not have to be those you will include on an ongoing basis or on a planning committee. Remember, some people are better at thinking about the big picture, some better at details—and some who are incredibly busy can still share great start-up ideas.

### Getting Input

The assessment involves making lists and then developing ideas based on them. One of the most effective ways to conduct this assessment is to hold an informal meeting.

Because this assessment takes place during the early stages of project development, you may want to use the brainstorming guidelines described in GuideSheet #1. Assign someone in the group to take notes on a board or flip chart. The lists made during parts 1-3, will be used during the brainstorming in part 4.

### Caution

In conducting this assessment and identifying those people whose ideas may be helpful, you may find some people who are not comfortable expressing themselves in a meeting. Group meetings are not the only way to gather ideas. Consider alternatives; gather their input one-to-one, in person or on the phone.

## Guidesheet 3—**Assessing Where You Are Now**

**1. What arts resources and programs currently exist in your school and community?**

- What local arts groups are active in your community?
- What annual festivals take place?
- What arts programs are available to elementary and high school students?
- What higher education programs are available in the arts?
- What local artists are accessible or well-known?
- What ethnic and cultural traditions are alive in your community?
- What craft and folk art traditions are alive in your community?
- Who are all the artists who live nearby?
- What art resources exist which are not being used?

**2. What arts education needs are currently not met by these programs?**

- Is there local awareness of these local activities?
- Are they supported by parents, school board and the community at large?
- Do they have adequate funding?
- Is there adequate time in the school and community calendar for arts activities?
- Is there adequate arts education leadership?
- Are your needs met by local arts organizations?
- Does your school/community take advantage of local programs as well as those from nearby larger communities?
- What programs are lacking?
- What artistic disciplines are underrepresented?
- Does your community take advantage of local ethnic and cultural resources?

**3. What barriers prevent your school and community from meeting these arts education needs?**

- Are people aware of the needs for arts activities?
- Is your community isolated from important resources?
- Are there local racial or cultural barriers that prevent you from developing projects?
- Is there stiff competition within your community for resources?
- Are there local attitudes that prevent you from moving forward?

**4. Brainstorming:**

- What arts education project would enable your community to begin to meet these needs?
- What project would enable your community to overcome these barriers?
- What project would enable your community to utilize existing resources?
- What collaborative partnerships would you need to create to support these new projects?

**5. Where do we go from here? Given the ideas discussed during this assessment, how should you proceed?**

- Is further brainstorming needed?
- Who else should be involved?
- Whose support is needed?
- What is the next step?
- Who will take it?


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## 2.2 FORMATS FOR ARTISTS' ACTIVITIES

There are a variety of formats through which artists can interact with your community. These formats include: residencies, assemblies (or lyceums), workshops, classes, demonstrations, lectures and mentorships. The brief definitions below are some sample guidelines. How an individual artist or your community uses these terms may vary.

Residencies, classes, workshops and mentorships are participatory—meaning all of the participants are involved in hands-on activities:

- **Residencies** take place on-site and last for five consecutive days or more.
- **Classes** are also intensive activities, but they usually meet periodically and over a longer period of time.
- **Workshops** are shorter than residencies or classes and frequently focus on one specific topic or technique.
- **Mentorships** involve one artist working with one or two participants at a time.

Assemblies, lyceums and demonstrations usually meet for one or two sessions only and are less interactive and not hands-on:

- **Assemblies and lyceums** usually involve a performance with a larger group of participants. The interactive component of an assembly or lyceum is limited to a few volunteers from the audience or a call-and-response technique.
- **Demonstrations** involve the artist illustrating a technique and do not generally include direct participation.

Because different artists prefer different formats, you may want to select the formats that work best for your project before choosing artists.

## 2.3 SOME SAMPLE MODEL PROJECTS

Hundreds of model arts collaborations have recently taken place. Some of the publications that document these projects are listed in *Further Reading* at the end of this chapter.

Through the Artists in Minnesota Schools & Communities program, COMPAS has explored five types of models in rural Minnesota during the last five years. All have involved local artists, community members and schools working in collaboration: Note differences of approach, i.e., structure, theme, etc.

### 2.3.1 Artist/Teacher Collaboration and Mentorships

Artist/teacher collaborations feature artists and teachers working jointly to develop curriculum and classroom projects. These collaborations sometimes take the form of mentorships with artists training teachers in specific techniques. Most often, however, they involve a true collaboration with each partner bringing their personal expertise to the relationship: teachers contribute their knowledge of students and subject matter, artists their experience with techniques and creativity.

Such projects are most successful when the project coordinator or project management teams provide partners with some structure: contact hours, planning hours, time frames, and, the most crucial ingredient, freedom to develop their own ideas.

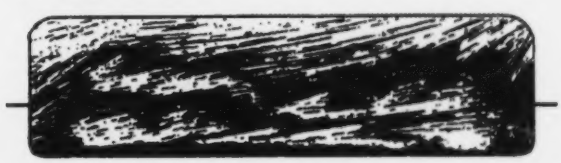
One reason we find collaborations more effective than mentorships is that teachers are sometimes reluctant to participate in mentorships. They may prefer to see the time and funding available for projects directed specifically toward their students. One solution to this problem is to ask artists to demonstrate in the classroom during mentorships, as well as conduct one-to-one meetings with teachers.

Some specific examples of artist/teacher collaboration and mentorships include:

- A dancer mentoring a high school parenting class in creative movement activities to conduct with preschoolers;
- A musician mentoring an elementary music teacher in computer-based electronic music techniques;
- A writer mentoring classroom teachers in creative writing activities for first grade students;
- A writer working with a third grade teacher and students on a bookmaking project integrated into the math curriculum which includes calculating pagination, the project budget and book sales;
- A quilter mentoring a sixth grade teacher to develop a quilting activity for students, focusing on the theme of seasonal change in a Native American community; and
- A collaboration between a weaver and a teacher on a commercial fishing unit resulting in a "net-like" weaving of rock, water and fish images.

### 2.3.2 Projects Based on "What We Cherish Here"

"What We Cherish Here" refers to a wide variety of projects which center on a local sense of place. These projects stem from the conviction that what is valued in rural communities is important and must be preserved. They may take the form of oral histories, storytelling, or productions based on local history. Sometimes the theme for these projects focuses on a landscape feature, such as a lake or river running through the community.



There are several advantages to projects commemorating a community's history or landscape. They can:

- Provide a theme that encourages interdisciplinary work: the environment, science, history, theater, writing, visual art, music;
- Involve people and organizations throughout the community: from different ethnic backgrounds, occupations, generations;
- Enhance and build on community pride;
- Bring together nearby collaborating communities under a common concern; and
- Result in activities that are popular among a wide range of participants.

The only problem that we have observed in projects that center on a sense of place is that they sometimes offer more possibilities than most communities can realistically accomplish, including:

- Gathering and documenting oral histories;
- Writing poems or short stories based on these histories;
- Translating this writing into dramatic form;
- Performing the script in the local schools or community theater;
- Creating sets or backdrops to complement the scripts;
- Publishing local stories in an anthology;
- Creating quilts that tell a story;
- Field trips by students to local historical and geographical sites; and
- Visits by local historians and other guests in classrooms.

In addition, the local historical and geographical focus can also expand; a community's history can grow to include nearby towns. Such projects often continue to develop during the planning process; more people and resources are identified, and consequently these projects become difficult to manage and implement.

The key to managing projects of this kind is identifying and maintaining a focus based on local experience and resources. We encourage communities beginning projects on local history or landscape to start small, and let the project grow only as they develop expertise.

Some examples of projects based on "What We Cherish Here" are:

- Oral History Projects that include one or more of the following:
    - Senior citizens gathering stories from older citizens,
    - Local writers translating these stories into a reader's theater production, and
    - The local community theater performing this production;
- A project focusing the unique characteristics of a town's setting (such as a local river, lake or an Indian Reservation) allowing students and the community to examine local historical, environmental or cultural issues through arts activities;
- A collaboration between three communities celebrating the local landscape they share through residencies in one or more art forms.

### 2.3.3 Projects Based on Cultural Sharing

As rural communities both become more diverse, and recognize their relationship with local Indian reservations, cultural sharing has increasingly become a focus of rural arts collaborations.

Cultural sharing may involve one or more ethnic communities presenting and sharing cultural traditions. The arts become a positive vehicle for sharing diversity.

Cultural sharing projects frequently require a school district and a cultural group—Native American, Latino, Asian-American—to work collaboratively. The historical context of such collaboration must be acknowledged from the start. A history of misunderstanding and lack of trust are common. Unlike many other activities, the school district often lacks the expertise to identify key participants from the cultural group.

Although projects of this type are extremely important to the educational experiences of students, they will be difficult, time consuming and require patience.

The four projects of which we have been a part have taught us that mistrust is the largest impediment to this kind of collaboration. We strongly recommend that you plan for a facilitator to mediate problems and listen to concerns from all sides. A facilitator should be disinterested: someone who does not work for the school district and is not a partner in the collaboration.

We also recommend that you:

- Begin with a simple project;
- Enable everyone involved to set aside time to discuss important issues;
- Do whatever you can to streamline school procedures;
- Be as flexible as possible.

Some examples of cultural sharing projects are:

- A Dakota storytelling project where Native elders were invited to visit elementary classrooms and share their tales, history and culture;

- A project where Ojibwe artists conducted workshops in beadwork, birch bark crafts, and flute-making in elementary and secondary classrooms;

- An arts and culture project in which Mexican-American dancers, visual artists and writers conducted activities in an entire district;

- An arts project where elementary students made a field trip to a Dakota community and heard tribal elders tell stories about the relationship of the river and people.

### 2.3.4 Projects Based on Interdisciplinary Education

Interdisciplinary projects are popular in rural arts collaborations. Interdisciplinary work, like any collaboration, requires a great deal of planning time. Committed artists and teachers can create powerful connections and opportunities for holistic learning for students.

The simplest approach to interdisciplinary projects involves the teacher explaining a specific lesson plan to the artist, and the artist brainstorming an arts activity with the teacher to integrate into that lesson. Arts projects can be integrated into any subject area: math, science, social studies, reading, geography.

In our experience, it is much easier to encourage interdisciplinary activities at the elementary level, where, as generalists, teachers are eager for ideas for new projects. Interdisciplinary education is just as important at the secondary level; we challenge you to make it as possible there.

Some examples of recent interdisciplinary projects are:

- An arts magnet project within three sixth grade classrooms where twenty artists, four teachers and over forty community volunteers developed interdisciplinary activities linking the arts and all the academic disciplines;

- A project linked to Lake Superior in which artist and teacher teams developed specific activity proposals for interdisciplinary learning in art, science, writing, mathematics and social studies, K-6;

- A collaboration between a visual artist and an elementary music teacher to develop activities focusing on the art and music of the Impressionists.

## 2.4 SELECTING APPROPRIATE ART FORMS

Before selecting an artist you may also want to discuss the art form or forms that would best suit your project. Key people in your project may have very specific ideas about the types of artistic materials, methods or techniques they would like participants to learn. The more precise you can be with an artist about these expectations the better. For example, if your project is looking for a visual artist, the artist could focus on increasing participants' drawing skills, learning to work with clay or discovering the origins of African mask making. Below is a brief list of possibilities by art form. These are only examples; there may be more options:

- **Dance:** Creative movement, folk, square, modern, jazz, choreography or improvisation.

- **Music:** Folk, jazz, classical, pop, composition, working with or building instruments, rhythm and music from various cultures.

- **Media:** Film, video, photography, understanding technology, script-writing or media literacy.

- **Theater/Storytelling:** Creative dramatics, acting, movement, costuming, memorization, puppetry, mime or body language.

- **Visual Art:** Drawing, painting, sculpture, printmaking, architecture, design, mask making, ceramics, cartooning, beadwork or art history.

- **Writing:** Poetry, fiction, creative non-fiction, playwriting, journaling, characterization, plot, dialogue or revision.

- **Cultural or Traditional Arts:** All art is created in a cultural context. Some artists prefer to discuss culture, others do not. If you are interested in having an artist work in cultural or traditional art forms, make sure you ask him or her to do so. In working with cultural or traditional artists, you will want to consider which cultures and subcultures you specifically want the artist to discuss. Do not assume that just because an artist comes from a particular ethnic tradition, he or she will want to (or is able to) present material from that tradition. Not all artists are experts in their own or other ethnic traditions.

Of course, an artist can always provide you with plenty of ideas for projects, but the more you can identify your project's needs in advance, the easier it will be for you to select the appropriate artist(s).

## 2.5 FURTHER READING

**Altman, Mary and John Caddy, Eds.** "Part Three: The Implementation of AMSC Projects." In *Rural Arts Collaborations: The Experience of Artists in Minnesota Schools & Communities*. COMPAS, 1994.

**Berk, Ellyn, Ed.** A *Framework for Multicultural Arts Education, Volume Two.* National Arts Education Research Center, New York University, 1991.

**Cleveland, William.** *Art in Other Places: Artists at Work in America's Community and Social Institutions.* Praeger Publishers, Westport, CT, 1992.

**Deatz, Michael.** "The Value of a High School Musical in a Small, Rural Community." National Arts Education Research Center. New York University, 1991.

**Goldberg, Merryl Ruth and Ann Phillips, Eds.** *Arts as Education.* Harvard Educational Review, Cambridge, MA, 1992.

**Kretzmann, John P. and John L. McKnight.** "Releasing Individual Capacities." *Building Communities from the Inside Out: A Path Toward Finding and Mobilizing A Communities Assets.* Center for Urban Affairs and Policy Research, Neighborhood Innovations Network, Northwestern University: Chicago, 1993

*Arts Infusion: The Program Manual.* Greater Augusta Arts Council: Augusta, GA, 1993.

**GuideNotes: Reality Check— Should You Go Ahead?**

Once you have gathered many possibilities for your project and have selected some possible project ideas, it is important for you to stand back and ask "Should You Go Ahead?" This GuideSheet will assist you in this process.

## Guidesheet 4—**Reality Check: Should You Go Ahead?**

**The questions below will help you decide whether to move forward. If you don't like the results, re-think your project until the answers change.**

### 1. Need

Is there a clear need for the project?
Is there a need which will keep each collaborator involved, given their interests and affiliations?

### 2. Agendas

Is the project trying to meet too many agendas?
Are all participants committed to the same agenda?
Are both the school and community likely to see the project's importance?
Is the project agenda compatible with other projects taking place in the school and community?

### 3. Power

Have the collaborators been given the power to achieve the project?

### 4. Local Expertise and Leadership

Does the project utilize local expertise, leadership and arts talent?
Is all of the expertise that is needed available locally?
Is there a plan for turnover in leadership?

### 5. Resources

Are there adequate financial resources to begin the project?
Will teachers be supported through stipends, substitutes or release time?
Is there a plan for raising the additional funds that are needed?

### 6. Timing

When should the project begin?
Are there other school or community activities scheduled that may conflict with this project?
Are there other activities scheduled that may drain the energy of key participants?

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Chapter 3

# Finding Connections

Once you've gathered possibilities, another early task is to connect people directly to your project. Some will be members of your collaboration, some will be sources of necessary support.

In this chapter, we show you a number of ways to gather personal and institutional support and build a project network.

We first offer a number of arguments you can use to persuade people of the value of your proposed project. Second, we introduce some of the nuts and bolts of networking.

## 3.1 OBTAINING SUPPORT FROM SCHOOL AND COMMUNITY

### 3.1.1 The Importance Of Asking For Approval And Support

Key to developing a successful, sustained collaboration is support from:

- community groups,
- parents,
- teachers,
- administrators, and
- school boards.

When these groups support your project, they may be willing to commit their own time and energy to raising funds, volunteering their services, advocating for the project and arguing for the project's importance at critical times.

***The next stage of the creative process is to discover the connections between:***

- ***The collaborators' intuitions and desires and collection of possibilities, and***
- ***The human resources available.***

***It is time for the collaborators to persuade themselves into a plan and a process, put that into words, and start connecting to the resource called people. Whose cooperation and excitement can you enlist to make this collaboration successful?***

***This stage also suggests looking at what others are doing and have done—who else has played creatively with these ideas? What can we learn?***

***It is time for the collaborators to focus on what each of them can bring to this work of art and time to focus on the kind of role each can best play in the group of collaborators—how can we best work together?***

***It is also during this stage that the artists look for "holes" in the collaboration; should we recruit another artist?***

Ask for the support and approval of a number of groups early on, even if it does not seem to be required. Involve these groups in planning whenever possible and, most importantly, keep them informed as you proceed. Sharing information with these groups will help you gain their support and their constituents. Actually engaging them in project planning and activities will create commitment.

### 3.1.2 Making a Case for Your Project

You know why you want to do your project. You can probably talk enthusiastically about your reasons, and that's great. However, your reasons will not necessarily persuade other people that your project is worthwhile. As you create support, whether you are persuading people to take part in the collaboration or trying to raise funds, you must suit your argument to the audience.

When a potential project participant or a possible funding source asks you, "Why is this project worth doing?" talk about your own reasons, but also suggest some of the other real benefits that arts education projects offer. Ask yourself which of the arguments detailed below will engage that person's interest.

Here are some powerful arguments for the importance of the arts in education generally, and for the importance of bringing artists into the classroom.

### 3.1.3 Art for Its Own Sake

We think, like you, that the arts are worth doing for their own sakes, that the arts are a crucial component of school curriculum. Just saying that, however, is not always persuasive in a time of high competition for dollars and time. We suggest that the arts are tools for survival. Here are three main points:

- **Wisdom:** We are good at giving people information. We are not very good at giving kids wise ways to use that information. Through story and painting and song, the arts contain and transmit a culture's wisdom. On an earth which is threatened in many ways, the arts help create an ability to make judgments about quality-of-life decisions.

- **Beauty:** The arts provide an antidote to ugliness. In a media-rich society in which kids are constantly barraged with images of pain and greed and ugliness, it is crucial to their well-being to balance the scales with attention to the **beautiful**—art for the survival of the spirit.

- **Hope:** The arts help create hope among kids. A sense of helplessness and hopelessness is epidemic among kids. Making and experiencing art is wonderfully active and affirmative. We learn that we **can** make, **can** share, **can** respond with joy as well as grief. The arts let kids know that others have felt what they are feeling, that they are not alone. Knowing you are not alone is the necessary condition for hope.

### 3.1.4 Art for Practical Benefits

The arts are important in helping people in their everyday lives; they are practical and skill-oriented, not frills. What we learn in the practice of the arts transfers not only to our leisure time but to our daily occupations. Here are four broad thinking skills required in the practice of every art form:

- Imagination,
- Innovation,
- Experimentation and Risk-Taking,
- Problem-Solving

These thinking skills are exactly those which are useful in science, business, humor, human relations, and any other form of human endeavor you can name.

### 3.1.5 Art for Educating the Whole Child

The child as a whole—breathing, thinking, dancing, laughing, struggling, growing—is the focus of many innovative education programs. The recognition that kids have a wide variety of learning styles and kinds of intelligence are hallmarks of such programs.

Here are four main points:

- **Many kids learn best by doing:** The arts provide active, efficient learning—they are multi-sensory, and require using the body and heart as well as the mind.

- **The arts help kids make connections:** The arts are an excellent interdisciplinary bridge between traditional academic subjects. Research shows a clear and direct correlation between arts-based learning and enhanced student achievement.

- **The arts empower kids and improve self worth:** Art-making embraces all learning styles; real success is more possible for more kids. Motivation to continue and to take risks derives from that success. The arts honor personal expression and the value of each child's personal experience. The validation of the importance of the personal, combined over time with legitimate success in making art, can greatly improve self-worth.

### 3.1.6 Why Bring Artists into the Classroom?

As you are developing support for your project, one question that will come up is, "Why can't the teacher do these things? Why do we need artists?" This is a reasonable question. The teacher can do some of the things the practicing artist does—if the teacher has time and energy left after doing the thousand other things expected. The teacher cannot do some of what the visiting artist does. Artists in education programs have been going on for more than twenty-five years, and we've learned over time some of the reasons artists are highly effective in the classroom:

- **The artist is the non-judgmental stranger:** Kids feel more free to express and be personal when they know the relationship will not be long-term. The visiting artist tends to accept anything expressed as legitimate and OK.

- **Artists have different classroom expectations:** Because artists in residence are familiar with the high quality of kids' art, they expect kids to do well. Kids live up to adults' expectations.

- **The artist's role is powerful:** Because visiting artists are working artists, they have a credibility that kids respond to. Kids are more willing to risk the personal when the artist is sharing examples of his or her own work. Kids are more willing to experiment and take risks when the artist states that all the arts require lots of false starts to achieve the delight of successful creation.

- **The artist sees connections everywhere:** Schools tend to separate things—they are organized that way. Artists tend to connect things, because much art depends upon seeing connections between apparently unrelated things and experiences. The artist's way of seeing flows naturally into interdisciplinary approaches to learning.

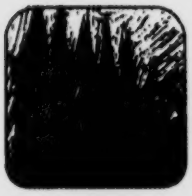
- **Artists empower students by praising risk and mystery:** Positive examples chosen from student work are likely to be praised for stretching out, bending the rules, risking what is not quite understood by the creator.

- **The artist values personal expression and kids' art as real art:** Artists know that the techniques of an art form are best and most easily learned when the student is first motivated by the power of personal expression. Artists who have worked with kids before know that kids create astonishing art; their fresh perceptions and new eyes offer us insight, excitement and unpredictable leaps to connections adult eyes no longer make easily.

The experienced residency artist takes it for granted that kids' art is real art, and this attitude quickly empowers the classroom. It creates strong motivation and leads to increased success.

- **Artists create staff development opportunities:** Improving classroom teaching and re-charging teacher's batteries are high priorities in schools. Artists in the classroom offer training which is effective because:

  - it is of classroom size;
  - it is personal and tailored to the class;
  - it is demonstrated or modeled;
  - it can be processed after demonstration.



### GuideNotes— Research Summary: The Value of the Arts

There is a lot of research available on the effects of various kinds of arts-based instruction. Some studies focus primarily on the arts as such, other studies focus on the value of the arts in educating the whole child, others still on the use of the arts to teach other disciplines. But who has the time, energy and experience to read this research? Educational research in particular is almost unknown to the community at large. This GuideSheet is provided to give you additional power in arguing for your project's need and importance.

We also recommend a small book called *The Value of the Arts*, from which we have derived this GuideSheet. The book is a clear summary of what makes the arts valuable to various segments of society. These are not just opinions. Each point listed in the GuideSheet is supported by research.

## Guidesheet 5—**Research Summary: The Value of the Arts**

- The arts are a basic and central medium of human communication and understanding.
- Recent research points to a direct correlation between arts-based learning and enhanced student achievement.
- The arts integrate neurological functions and aid student learning and performance in other subject areas.
- The arts access a variety of human intelligence and develop higher order thinking skills.
- The arts engage a variety of learning styles.
- The arts enhance the learning environment: multi-sensory, interactive, challenging.
- The arts develop a positive emotional response to learning.
- The arts stimulate learning and improve overall academic performance; numerous studies indicate that when the arts are made a strong component of the school environment:
    - scores in all areas improve,
    - drop out rates decline,
    - absenteeism declines.
- There is a powerful relationship between knowledge of the arts and success in scientific endeavors.
- The arts teach important skills that prepare the whole person for college and later life.
- Art education is increasingly valued as useful training for a business career.
- The arts incorporate the heritage of many peoples and thereby provide a unique context for multicultural understanding.
- The arts have an unparalleled ability to cross the national boundaries imposed by language and contrasting cultures.

*Material summarized from The Value of the Arts, Elizabeth Murfee, for the President's Committee of the Arts and The Humanities, 1992*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## 3.2 BUILDING A PROJECT NETWORK

Building a project network and identifying the key players is an important early step in planning. This process should be revisited now and then as the project evolves. Key players may include school administrators (principal, community education director and school secretary), local business persons, students, teachers, parents, community organizations, civic leaders, school boards and media contacts. Each of these players will be involved in your project in a different way. In building your network, consider:

- How people wish to be involved;
- How you need them to be involved;
- How they could be involved at various stages throughout the project

### 3.2.1 Levels of Project Involvement

For any collaboration there are three basic levels of involvement:

- **Participation**—The people actually participating in the project's activities. For most projects, this will include students, teachers, artists and community members. However, it is valuable to engage funders, school administrators and parents in some activities as well.
- **Coordination**—The people that are making the project happen. This includes coordination of the overall project, as well as the coordination of each specific activity within the project.
- **Support and Information**—The people that need to be kept informed of the project's progress and importance in order for it to succeed. This includes almost everyone: teachers, artists, school administrators, funders, community members and parents. Be careful—it is easy to neglect the people who need to be involved at this level, because their needs appear to be less pressing than those involved in coordination or participation.

In identifying possible people to involve in your project at these three levels, consider the following questions:

### 3.2.2 Participation

- Who are the direct participants? Within the school? Aside from students? Within the community?
- Who are the indirect participants (such as teachers or artists)?
- Which audiences might be invited to larger events?
- To what extent do you want to include parents, funders and school administrators in participation?

### 3.2.3 Coordination

- Who needs to be represented?
- What kind of expertise is needed?
- What existing local leadership could be recruited to assist with coordination?
- Who are potential partners or collaborators, such as local arts committees, etc.?
- Who understands the participants' needs?
- Should possible participants be represented in the project management team?

### 3.2.4 Support and Information

- Who should be kept informed?
- Who will need to be prepared?
- What local leadership should be kept informed on the project's progress?
- Whose turf will be tread on?

- Whose schedule will be affected?
- Who will need to believe in the project in order for it to succeed in the long run?

**GuideNotes—Building A Network: Levels Of Involvement**

This GuideSheet is designed to provide you with more information about how teachers, artists, community members, etc. interact during the different levels of project involvement. Use this chart as a checklist to ensure that you are involving the right people at the right time.

# GuideSheet 6—**Building a Network: Levels of Involvement**

| | COORDINATION LEVEL | SUPPORT AND INFORMATION LEVEL | PARTICIPATION LEVEL |
|---|---|---|---|
| **Community Members and Agencies** | • Include them in project coordination.<br>• Community agencies may be partners or their staff may be project coordinators.<br>• Group leaders may coordinate activities for specific community groups (i.e., the senior center). | • Keep those involved in planning informed on an ongoing basis.<br>• Update the general community through the local media or other vehicles. | • Involve one or more community groups (i.e., senior citizens, community education). |
| **Teachers** | • Include in project coordination and activity coordination.<br>• May act as the lead project coordinator. | • Ask teachers for their input and keep them informed on an ongoing basis.<br>• Occasionally update teachers not directly involved through faculty meetings, school newsletters, etc. | • May lead activities.<br>• Need to participate with their students.<br>• May also be participants through mentorships, collaborations, etc.<br>• Teachers not directly involved will be more supportive if they have the opportunity to participate in some activities (i.e., in-services). |
| **School Administrators** | • Include in project coordination and activity coordination. | • Occasionally update administrators not directly involved through faculty meetings, school newsletters, etc. | • Administrators not directly involved will be more supportive if they have the opportunity to participate in some activities (i.e., in-services). |
| **Artists** | • Include in project coordination and activity coordination.<br>• May act as the lead project coordinator. | • Ask artists who will lead activities for their input in planning and keep them informed on an ongoing basis. | • Will lead activities with students, teachers, other artists, etc.<br>• May also be participants in workshops and performances. |
| **Funders** | | • Ask for their ideas and keep them informed about the project. | • Include them as audiences or in activities when possible. |
| **Parents** | • Include parent representatives on the project management team. | • Ask for their ideas and keep them informed about the project. | • Involving them as audiences or in activities is key to your project's success. |
| **School Board Members** | • Including them on the project management team may make it easier to get school board approval when needed. | • Ask for their ideas and keep them informed about the project. | • Involving them as audiences or in activities is key to your project's success. |
| **Students** | • Involving one or more students on the project management team can build enthusiasm. | • Keep informed about the project and their involvement through announcements, the school newspaper, etc. | • Directly involve in participation. |

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### 3.2.5 Recruiting Artists

An important step in building your project network is recruiting and hiring local artists. Take time to carefully select the artists for your project; you may save time in future planning, and you will ensure a valuable experience for everyone.

You may already be familiar with several artists who could be in your project. Before beginning recruitment, it is important to discuss:

- **Artist Roles:** As illustrated in GuideSheet #6 "Building a Project Network," artists can play a variety of roles in your project. When recruiting artists, make sure you are clear about their roles. For example, are you recruiting artists for their assistance in planning, to lead activities, or both?

- **Art Forms:** What art forms do you want represented—both in planning and leading activities?

- **Artist Approach, Prior Experience and Qualifications:** The experiences of individual artists vary; each artist approaches his or her work differently. Make sure you select artists whose approach and level of experience is compatible with your needs.

- **Artist Compensation:** Consider how artists will be compensated for various roles and responsibilities. Will they be paid for leading activities, but expected to volunteer their services on the project management team? Make sure your expectations are compatible with the level of experience you are expecting of the artists.

#### Recruit Local Artists

Recruiting local artists can be simple or complex, depending on your familiarity with local artists, the number of artists and art forms you need, and the skills and experience required for your project. Here are four strategies:

- **Ask around.** Many of the people involved in planning your project probably know local artists. Local arts organizations who work with artists will also be able to recommend names.

- **Use the *Directory of Rural Minnesota Artists*** (See 3.3 below.)

- **Contact arts organizations for mailing lists** and send out a brief announcement. Local, regional and statewide arts organizations maintain lists of artists. (See ***Serving Rural Minnesota***, 3.3 below.)

- **Post a "Call for Artists"** in your local paper, community bulletin boards, and at local colleges and other cultural institutions. Include the following:

  - A brief description of your project;
  - The type of artists sought;
  - The types of activities artists will be leading;
  - When you want the artists to work;
  - Qualifications the artists must meet (teaching experience, artistic experience);
  - Terms of compensation;
  - How to apply and who to contact for more information;
  - A deadline for applying.

#### Interviewing Artists

Always contact potential artists, in person or by phone. Before you decide to hire, consider:

- Their past experiences;
- Their personal approach to the work or philosophy;
- Their capacity to work with students and other participants, including various age groups; and
- Whether they would be an appropriate role model.

Feel free to ask for past references. An artistic resume and a sample lesson plan are also reasonable requests. Such materials can be shared with other key players before making a selection.

Finally, once you hire the artist, develop a contract with him or her. A sample contract is provided in section 6.3.8.

### 3.2.6. A Note About Conflict of Interest

In most rural communities, people play a wide variety of roles. In rural arts collaborations it may be common, for example, for a teacher to serve on a project management team and work individually with an artist on an activity within the project. An artist may serve as a volunteer on the same team and, in another role, be paid for leading an activity with students.

For both artists and teachers, their joint work in project coordination and as possible participants may suggest a conflict of interest.

We have found, however, that most teachers and artists are shy about participating when issues of conflict of interest arise. In some cases, some of the most qualified artists and teachers fail to participate, because they are afraid it would be perceived as a conflict of interest issue.

Small towns are used to people playing necessary multiple roles. Not much would get done if they did not. We encourage you to be flexible about conflict of interest issues and to encourage enthusiastic and supportive artists and teachers to be involved in your project's activities and in making a selection. We also encourage you to consult with local school and community volunteer programs in when considering issues related to conflict of interest.

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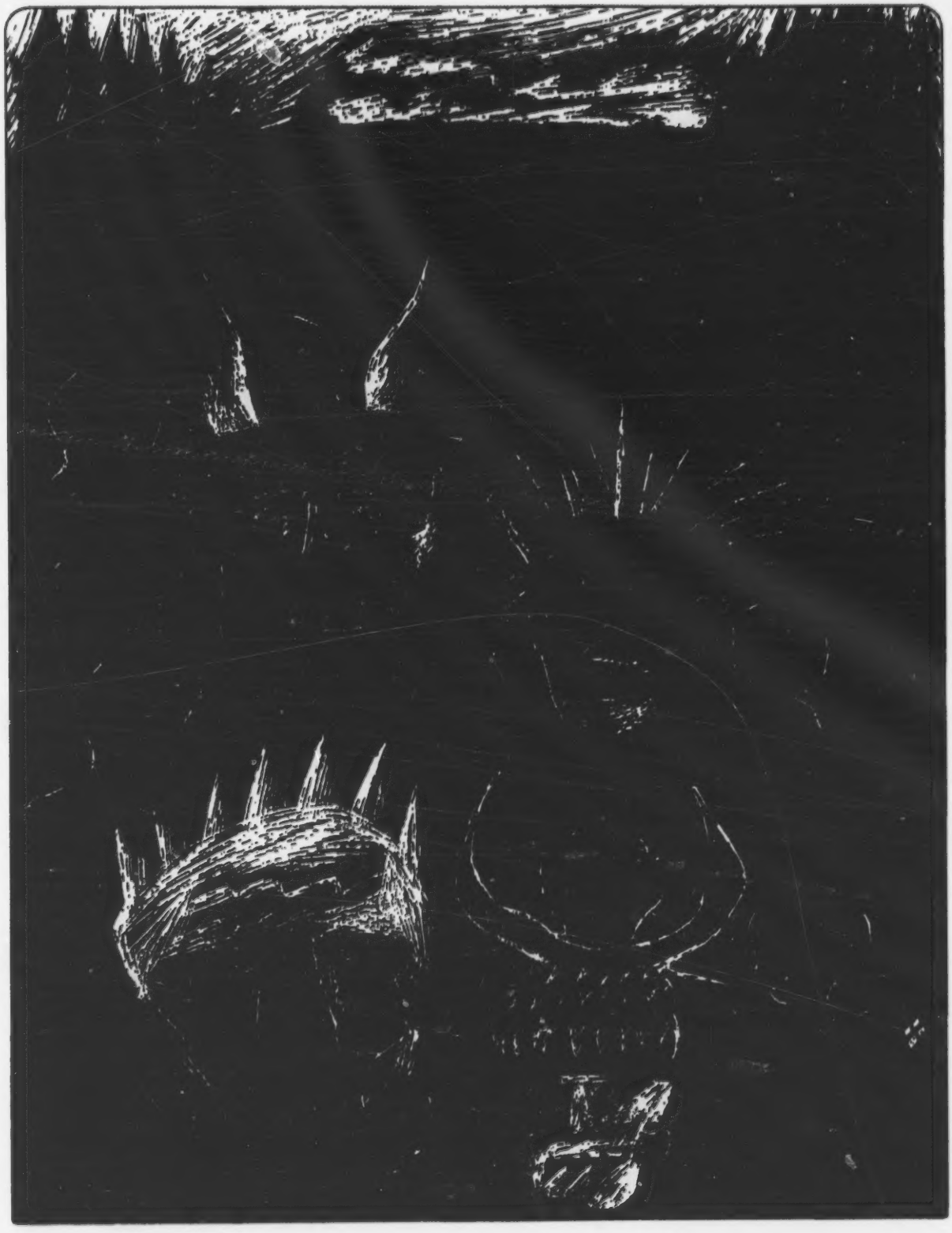





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Chapter 4

# Creating the Collaboration

In this chapter we offer suggestions toward an effective and inclusive process for planning and management. We do not provide specific recipes, much as we would like to. Our experience in producing rural arts collaborations tells us that rural communities differ so much in needs and resources that the use of generalized project recipes becomes self-defeating. Where we do offer specifics our intention is to provide details about projects that did work in Minnesota in the past few years. Your job is to adapt our suggestions to your interests, needs, school and community.

## 4.1 WHY BE INCLUSIVE?

The short answer, to this question, of course, is that it's the right thing to do. Another answer is that it is the most practical way to ensure a project's success—and build for future projects.

### 4.1.1 Honoring Difference

To collaborate inclusively means to incorporate many voices. However, many voices can be problematic when humans relate; differences never go away. Ignoring differences has been tried in many ways, and often results in underrepresented groups being ignored. Acknowledging differences is crucial, but an inclusive collaboration should go farther: we collaborate best when we treat differences as valuable. Difference can come to mean simply that we each have unique abilities and knowledge to bring to a collaboration.

One strength of inclusiveness in rural collaborations is that it is feasible; urban areas have become so diverse that being inclusive can seem overwhelming.

### 4.1.2 Dimensions of Difference

We tend right now to think first of gender and race as the issues in inclusiveness. They are large issues, but not the only ones. To decide what being inclusive might mean for your arts project collaboration, look at differences of:

- gender;
- race;
- culture and ethnicity;
- politics;
- religion;
- age;
- disability.

***This stage of the creative process goes past conceptualization, past networking. Now the focus becomes the dynamics of the collaboration. What needs to be done? How can the collaborators best complement each other. How are responsibilities to be divided? How are decisions to be made and management accomplished?***

***Perhaps most important of all, how can the collaborators continue to learn from each other and discover new functional connections among their special talents?***

In a given community, an inclusive collaboration may mean partnerships among any combination of diversities.

Examples could continue forever. Now obviously, no one could or should try to "include" all possible kinds of difference in a single local arts project. You should take great care, however, not to **exclude**.

Our intent is simply to help you think about where the **need** and **energy** for an arts project may exist in your own community.

### 4.1.3 Benefits of Inclusiveness

Having said all that, how is being inclusive in an arts project practical? How does it affect project success? How can inclusiveness strengthen communities? How can it improve education?

In the context of longer-term projects—more than one-week imported residencies—being inclusive can strengthen the community and school. Over time, the effect of consistent inclusiveness and honoring diversity is large.

- It can provide both for school kids and adults a realistic model of how things can work when everyone is included.
- Inclusiveness can help heal old community wounds among ethnic groups and racial groups.
- It can help create a positive business climate in the community; divisiveness costs money.
- Inclusiveness can create new energy; it can transform traditional power structures into something that can better serve the community.

Allow us to draw an analogy that may help us think about this difficult set of issues:

- In the world of technology, the more parts a machine has, the more likely it is to break down. More is less.
- In nature, by contrast, the more diverse a community is—the more animal and plant species and habitats—the more strong and stable it becomes, and the more able it is to withstand change and catastrophe. More really is more.

We've lived in the world of technology for one percent of our history; ninety-nine percent of our experience is living close to nature. Which of these descriptions—machine or nature suggests the more effective model for human communities?

As Magally Rodriguez Mossman, Director of Rapid Change Technologies, defines inclusiveness, "[It is] a way of being that promotes wholeness in the midst of diversity and honors the distinctive gifts of all peoples."

### 4.1.4 Making the Invitation and Balancing Power

In day-to-day terms, what might inclusiveness mean for your project? Each community planning an arts project should think hard about who to include, who to invite into the collaboration.

Consider that being inclusive may mean that kids and senior citizens should be active partners in your collaboration. Consider that it may mean that you should think about recruiting men so women don't do all the work.

Then you need to think hard about how to make the invitation credible; most groups who have been regularly excluded are naturally suspicious.

Simply making invitations to those who have previously been excluded is not enough; one way "inclusiveness" is routinely co-opted by traditional power structures is to make a formal invitation and stop there. The invitation is unlikely to be accepted. Invitations must be accompanied by information and persuasion. Contact here should be more than written and as personal as possible: phone calls, visits, grapevines.

Partnerships which include different racial and cultural communities have unique problems. Too often, enlarging a committee of ten people with similar cultural backgrounds by inviting two people

of a different background accomplishes frustration for all. The ten people of the same background tend to feel virtuous for having given "them" the opportunity to be heard, and may end feeling betrayed at the others' lack of appreciation; the two look at the odds—ten to two—and know that little power will accrue to their presence.

The question becomes: What kind of structure, formal or informal, can you create that will allow all partners to have real power, and balance the power among the partners?

To be inclusive, do not simply enlarge the committee you would have had thirty years ago. The committee structure itself is not necessarily the most effective pattern to follow. In some projects, the most effective management process will be a single "point" person who spends a lot of energy asking for and balancing input, mediating among points of view, making many phone calls and personal visits, and finally, making decisions informed by this inclusive but less cumbersome process.

Schools have established structures and procedures which automatically give them power. This power in a collaboration tends to overwhelm other partners; an imbalance results that can lead to other partners losing commitment to the project, as evidenced by not attending meetings. When a project is based partly on honoring a racial or cultural community, this problem becomes larger. Schools in most rural communities are staffed almost entirely with whites. In a cultural arts project, then, the school's imbalance of power must be consciously—but delicately—dealt with from the project's beginning. Awareness of the problem is not enough. The partners must discover and evolve a management process that continually allows power to be balanced. The first necessity, when attendance of some reps. has dropped, is to ask yourself why that might be, and whether it could be related to a perceived lack of power. School representatives should perhaps be encouraged to offer to overtly relinquish power in a specific area as one strategy for inclusion.

## 4.2 COLLABORATION: THE WHY, WHAT AND HOW

### 4.2.1 Why Collaborate?

The short answer is that collaborations strengthen communities and provide more successful art experiences for participants. Some important aspects of collaborating in an arts project are:

- Collaborations have the potential to strengthen communities. They can have a synergistic effect, both within and beyond the immediate project. In other words, collaborations give people the experience of creating something bigger than themselves or one leader's vision. Jointly accomplished tasks enlarge both our sense of self and our sense of what is possible for the community.

- Collaborating leads to greater appreciation of others' abilities. It creates new perceptions of the partners, and builds new and expanded relationships within the community.

- Collaborations are more work—but they are also more fun.

- Collaborations make sustained success more likely in long-term projects. Collaborative projects, because they are based on partnerships within a network, with access to a large expertise base, and because they don't rely solely on the energy levels of one person, tend to persist and grow through time—and get re-funded.

- Arts collaborations help strengthen communities another way. They provide the community—kids as well as adults—with a model for how things can work, how well tasks can be accomplished, when it is a team project which bridges separate community institutions and clientele.

### 4.2.2 What is Collaboration? What Gives it Strength?

To collaborate means to jointly work toward a common goal. This is simple, but not necessarily easy. We've all collaborated. Sometimes it works well, sometimes it is okay, sometimes it's a mess. There is no universal "right way" to collaborate, but our experience offers some useful cautions and ways to begin thinking about the process:

- A local rural arts collaboration will inevitably take more time and human energy than will one school staff person being in charge of an imported one-week residency.

- Collaboration is a process, rather than a product. Just as learning is an ongoing classroom process which is often confused with the grade at its conclusion, so arts projects are too easily seen as product-centered rather than learning-centered and process-centered.

- In the collaborative process, it is wise to begin by discovering and cherishing differences. For each partner in the collaboration, the beginning of the process is to discover the unique strengths he or she can bring to the collaboration.

  It is understandable, but unwise, to begin a collaboration by searching for consensus, a process in which differences are suppressed by a search for what participants hold in common. Difference does not mean "disagreement."

- Assume, for any collaboration, that every person brings some strength to the table. We all have differing expertise; the collaboration must find ways to honor each partner's expertise.

  Avoid making negative predictions about others; you are likely to find that others have strengths you had no idea of, even if you have known them for years.

Once you've decided to stir up some interest and see if you can get a project started, here are some useful ideas and strategies to consider:

- How many should partner in a collaboration? Again, there are many successful but varied models. We suggest no more than three institutional partners (schools, community organizations, arts groups) and no more than a half dozen or so individuals, with a management team of approximately three.

- Collaborators often come to the table knowing what they want. Provide everyone with an opportunity to say what they want. Then, as ideas are shared, each collaborator's sense of the possible will expand. In an effective beginning, people get excited about what the others are bringing to the table; it is crucial for each partner to share his or her excitement about what someone else is offering.

- Collaborators often come to the table unprepared, however, in a particular way. When you arrive knowing what you want, you should also have thought about what part of it you are willing to give up. Prospective partners should give some advance thought to what they must have as distinct from what would be desirable if the others will go along.

### 4.2.3 Some Management Possibilities

Collaboration sometimes almost automatically implies a committee management structure. Partners in a collaboration should have roughly equal power. A committee can provide that—but other management patterns can work equally well. You must decide what will work best for your community; no two communities are the same. You know how things get done in your town, and an arts project collaboration may be wise to follow patterns already in place.

COMPAS has worked with many collaborative projects recently. The following list of management patterns suggests a range of possibilities to draw from:

- Triad coordinating committee, including representatives from the schools, a local arts organization and a statewide arts agency.

- Head project coordinator from the school district combined with a school & community planning committee.

- Co-directed by an artist and a school staff member, with additional input provided through school/community meetings and one-to-one discussions with community members.

- Artist-directed, with continual input from school/community meetings.

- Teacher-directed, with continual input from school/community meetings.

- Committee of teachers, school staff and members of a racial community, with meetings conducted by an outside facilitator.

- Joint planning meetings between the school, Native American community members and a statewide arts agency. A community representative acted as liaison between the Native American artists and the school for artist recruitment and scheduling.

**A caution:** Some traditional patterns for getting things done deliberately exclude some groups. An effective arts project should be inclusive. (See 4.1 above). Can the management structure you wish to use be adapted?

**Another caution:** Just as all communities have ways of getting things done, they have ways of making sure that nothing gets done. The committee structure can be vulnerable to this process. "Committee burnout" can be a problem in any context, of course. Sometimes a committee, and its project, fail to function because there are too many voices. Sometimes they fail because they perennially re-hash old business as a way to avoid making decisions.

### 4.2.4 Planning for Long-Term Management

The project management structure you create should be able to work over the long run. In other words, the structure should not fail when individuals drop out and others take their places. Plan for turn-over in leadership. Projects are much more likely to continue successfully when personnel changes are anticipated.

One important aspect of management and leadership is to clearly articulate and share the project's vision. "Vision" may be too grand a word; a clearly defined project theme, or goal, or outcome allows partners and participants to commit to the vision rather than to persons. This greatly helps continuity when personnel changes occur. A coherent vision also helps everyone involved inform the community and clearly speak about the project. This vision and clarity develops project support among teachers, parents, students and community members.

Your management structure may be planned to change: one pattern for planning and start-up phases and another for implementation. For example, in one fairly large town, a start-up phase coordinator managed early planning and worked with a school principal to select teachers. Once the teachers were on board, they took responsibility for implementation with oversight provided by a less active coordinator.

Where coordination is less organized or where leadership is personal rather than goal-centered, planning for continuation is difficult. Committees burn out and their members lose motivation.

### 4.2.5 Regular Communication

You need to communicate regularly about your project, partly to inform and partly to receive new input as a result of new information your network receives.

Communication should be internal—within the project—as well as external to the school and community at large. Internal communication should be careful to include students and other participants.

As people in society, we are used to communication breakdowns. Yet we often think of publicity and other kinds of project communication as fairly easy, and we are surprised when someone doesn't know

what we think we have already informed them about. Here are a few ideas that may help:

- Effective communication is **multi-channel**, or multi-media: many different ways of communicating should be used: phone, chat over coffee, notes, formal letters, newsletters, stories for the local newspapers, local access television, local radio, take-home letters to parents, posters, notices, copies placed in each teacher's box, announcements on the public address, broadsides—maybe even skywriting.

- Effective communication is **redundant**: assume you have to say it three different ways, three different times, before you have successfully communicated.

- Effective communication should be **targeted**. Send to people, not institutions. Schools and businesses need separate mailings for each person you wish to inform.

- Effective communication is **inclusive**: Place notices and posters in social clubs, service clubs, businesses, newspapers, churches, community education, action groups, senior citizens' centers and residences, and other appropriate settings.

- Effective communication requires a **budget**. It is often underbudgeted. The best access to funds for communication is in-kind contributions from schools and businesses—printing and copying, for example. Volunteers—adults or kids—are a great help in packaging and distribution.

### 4.2.6 Allotting Sufficient Planning Time

This sounds simple: Give yourself enough time. Collaborations take time, effective planning takes time, getting funding takes time. Developing relationships, creating clarity takes time. Many people feel guilty about taking too much planning time, and there are always those who insist on action now. Remember, building effective management and learning to work together is an evolving process. We recommend taking several months to plan all but the simplest projects. Spend the time early and you won't have to spend time fixing mistakes later. This sounds simple, also. But it is hard work to resist the many pressures to plunge ahead.

### 4.2.7 Creating a Sense of Ownership Within The Collaboration

Throughout the process of collaboration, each partner must feel a sense of ownership. This is created partly by having real power in the collaboration. Ownership is also created by real participation through all stages of a project. Initial input opportunities are good, but not sufficient. The project must find legitimate ongoing opportunities for all collaborators to take on work throughout its duration. Partners in the collaboration should be chosen with an eye to that necessity. People and groups who are invited primarily for their initial shaping idea should be praised for that but not necessarily made partners.

### 4.2.8 Ensuring Ongoing Participation Beyond the Partners

A project's ability to build community, parent, teacher and administrative support is essential. When these groups are informed and included in projects, they commit time and energy to raising funds, volunteer their services, and advocate for project continuation to school boards and local businesses.

A problem faced by many projects, however, is that strong initial support drops off and even disappears, damaging both the current project and potential future extensions. The partial solution to the problem is regular communication. The bulk of the solution is to discover ways to keep all these groups involved in the project beyond the planning stage.

During planning stages, the possible roles of teachers, administrators, parents and other community members are familiar and clear, but beyond planning, it can be difficult to imagine what their participation might look like.

After planning, project focus can turn exclusively toward students. This is where teachers likely become solely responsible for management. Project pressures and time constraints force teachers to prioritize, and project horizons can become narrowed to the classroom alone.

Many projects culminate in a performance or show, an event to which parents, community and media are invited. Too often, beginning and end—initial planning meetings and the culminating event—are the only participation for these groups.

**If the essence of most projects lies in the learning process more than the final product, it is crucial to invent ways for the whole community to take part in the project at all stages.**

Continual involvement of administrators and school board members is crucial in exactly the same way.

Drop-off in community and administrative involvement often forecasts a drop in overall school and community support of projects. At fundraising time, the assistance of the administrators and community members who have been involved in planning—but not beyond—will no longer be readily available.

### 4.2.9 Ways to Create Ongoing Participation

**Invite:** A simple and effective method is linked to communication: Invite them. Invite all these groups into project activities at every opportunity. A "standing invitation" that is made once, early, and not continually renewed, is no invitation at all. Invite them in person, invite them in print, in a handwritten note, in phone calls, at board meetings—any way you can imagine.

Schools are sometimes viewed as places the public in general is not welcome. Invitations are at times resisted by teachers, understandably enough; their jobs are complex enough as it is. However, the small turmoil that results from visits—and it is usually less than is feared—is more than worth the excitement and goodwill such visits create.

When parents and other community members do visit classrooms, they are typically expected to sit in the back—sometimes in a knee-to-chin chair—and be quiet. This can be all right, but is usually a waste of potential. Artists, other presenters, aides and teachers should, as a regular feature of planning, invent ways for visitors to become participant observers—not just watching, but having a role to play. For example, they might do what the kids are doing, they might be called upon to help in some specified way. (Other examples are provided in 9.2).

Another aspect of classrooms that inhibits people from accepting these invitations is the assumption that one has to be present for the entire activity. This makes some sense, of course; none of us likes to be judged by bits and pieces. However, invitations to those people whose support you need most are invitations to busy people, whether we like that or not. The invitation should be clear that they are welcome to informally drop in; a visit doesn't have to be a formal full-scale observation. Informally visiting often fits arts activities better in any event.

**Caution:** Security considerations do require that anyone visiting schools give advance notice when possible, and they must stop into the office for permission when they arrive. Because this can be disconcerting to adults who are less familiar with how risky today's schools can be, you must find ways in your invitation to make the process clear and unthreatening.

**Roles:** When trying to discover methods for ongoing participation, it helps to think in terms of roles. Where the arts are concerned, we usually think of parents and most community members in the role of **audience**. And that's great; they should be the audience. But what else can they be? What other roles can they play?

They can be **volunteers, aides, helpers**—and many, of course, already are. Create roles for them to play in arts activities as helpers.

They can be **experts**—and many, of course, already are. Uncovering arts and crafts expertise within the community is exciting. All towns have local historians. All towns have local people who are intimate with the land and know the environment. Use their expertise to validate their ongoing presence.

They can be **benefactors,** and benefactors like to be acknowledged. Invent ways to do this in front of program participants during arts activities rather than formal occasions which require pre-programming the kids.

They can be **senior citizens**—which is a role we impose on them. Seniors are becoming hidden mysteries to kids, even in small towns. Find ways to partner kids with seniors; they are sources of history and wonder and community continuity.

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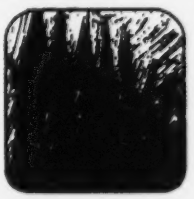

**GuideNotes—Collaboration Inventory**

Choose a facilitator, who will then read the Facilitator Directions in the GuideSheet. The directions may be read only by the facilitator, or read aloud to the group, or duplicated for the group.

# Guidesheet 7—Collaboration Inventory

## Facilitator Directions

**Note: This exercise should be done with a core group of collaborators, not in a larger meeting, with people who have already "committed" to the collaboration.**

**Share the Purpose of the Exercise** (Read to group):

- To help bend our thoughts toward discovering what each person here may bring to a collaboration.
- To remind ourselves that collaboration needs to focus on how we complement one another, rather than focus on what we have in common.
- To pool our perceptions of this group in a way that minimizes casual assumptions about ourselves and each other. We often think we know more about each other than we actually do.

**Review some key points of 4.2.2 What is Collaboration? What Gives it Strength?** (Read to group):

To collaborate means to jointly work toward a common goal. There is no universal "right way" to collaborate, but our experience offers some useful cautions and ways to begin thinking about the process:

- A local rural arts collaboration will inevitably take more time and energy than will one school staff person taking charge of an imported one-week residency.
- In the collaborative process, it is wise to begin by discovering and cherishing differences.
- For each partner in the collaboration, the beginning of the process is to discover the unique strengths he or she can bring to the collaboration.

It is understandable, but unwise, to begin a collaboration by searching for consensus. Difference does not mean "disagreement."

- Assume, in any collaboration, that every person brings some strength to the table. We all have differing expertise; the collaboration must find ways to honor each partner's expertise. You may find that others have strengths you had no idea of even if you have known them for years.

**Process Sequence:**

**1. Do the Inventory**

Give each person three forms:
- one copy of Collaboration Inventory: Self
- two copies of Collaboration Inventory: Other

Each person will inventory the self and two others.
One Other will be chosen by preference.
One Other will be chosen by lot.

Pass out slips of paper. Have each person print his or her name. Collect the slips, put them in a container, have each person draw a name that is not their own. Allow a minute for trading. Do not permit judging anyone's reasons for trading.

Give everyone sufficient time to complete three inventories.

**2. Process the Inventory,** guided by facilitator's questions:

Distribute the completed Other forms. Ease the tension. Allow a minute to look at them.
Ask participants to look for: positive comments; pleasant surprises; differences between self-inventory and others' inventories.

**Discussion:** Share only what people wish to; look for significance:
Ex: "Do others recognize your strengths? Do they think you are strong in something you haven't acknowledged, or would feel awkward saying?"
Ex: "Do you find that others seem to want you to do things you are tired of doing?"
Ex: "Given your own inventory, and others' sense of your talents, what are you willing to do in this collaboration?"


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## Guidesheet 7—**Collaboration Inventory**

# Self Inventory

**General Purpose of this Exercise:**

- To help bend your thoughts toward discovering what each person here may bring to a collaboration.
- To remind you that collaboration needs to focus on **complementarity** rather than on consensus.
- To pool our perceptions of this group in a way that minimizes casual assumptions about each other. We often think we know more about each other than we actually do.

**Purpose of This Form:**

- To explore your own talents, skills and strengths, and discover what you **want** to bring to this collaboration. Your list probably will not include all the things you are good at—just the ones you want to use here now.
- To let others know how you see your own strengths and talents, what you are doing here, and what you are willing to offer.

**Directions:**

Think about yourself in terms of specialties, talents and skills. Do not limit yourself to the work and organizational environment. It doesn't matter, for this purpose, how many committees or task forces you have been part of. Do include all contexts in which you function, including what you do when you are alone and with family. A talent or skill may be listed in more than one place.

- What people skills (relational skills) am I especially good at? Examples: listening; staying calm; taking charge when someone must; being friendly; softening a blow; empathy (sensing how the other feels); making people laugh (intentionally); confronting; compromising; reducing tension between others; problem-solving; validating other points of view.

- What organizational skills am I especially good at? Examples: networking, planning, scheduling, facilitating, grant-writing:

- What am I good at that people don't seem to know about?

- What am I good at that I am tired of doing?

- What have I been good at in prior collaborations or partnerships of any sort, including family, work, club, social?

- What resources do you have access to?

- What relationships do you have access to? (ex: students, bankers, media, etc.)

- What, within this group, seems to be unique to me or my organization?


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## Guidesheet 7—Collaboration Inventory

# Other Inventory

**General Purpose:**

- To help bend your thoughts toward discovering what each person here may bring to a collaboration.
- To remind you that collaboration needs to focus on **complementarity** rather than on consensus.
- To pool our perceptions of this group in a way that minimizes casual assumptions about ourselves and each other. We often think we know more about each other than we actually do.

**Purpose of This Form:**

- To let others know how you see their strengths and talents. You may see others' abilities more positively than they do.

Name of Other _____

Name of Writer (optional) _____

**Directions:**

To fill out this form, think of what contributions this person could make to a collaboration. What is this person especially good at? Do not limit yourself to the work and organizational environment.

- What people skills (relational skills) does this person have? Examples: listening; staying calm; taking charge when someone must; being friendly; softening a blow; empathy (sensing how the other feels); making people laugh (intentionally); confronting; compromising; reducing tension between others; problem-solving; validating other points of view.

- What organizational skills does this person have? Examples: networking, planning, scheduling, facilitating, grant-writing:

- What has this person been good at in prior collaborations or partnerships?

- What, within this group, seems to be unique to this person or the organization this person represents?

- What resources does this person have access to?


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Chapter 5

# Outcomes and Evaluation

## 5.1 DECIDING PROJECT OUTCOMES

A critical step in ensuring a positive experience is to identify your project's outcomes.

In discussing overall project goals, we frequently talk about what will happen in a project—the artist will paint a mural with students, musicians will work with teachers to integrate traditional folk dances into the history curriculum. Outcomes define what will happen as a result of the project—what will be different.

This emphasis on results helps those who are involved in project management stay focused. During the course of your project you will have many good ideas or suggestions for changes in project direction. Each time you make a significant change in your project, consider: Does this change support our outcomes? If not, the change may not be necessary, or you may want to think about using the time and resources needed to make that change on a more important part of the project.

Outcomes occur at three levels:

- **The direct participant level**—the ways in which the project will affect the students or other direct participants;
- **The indirect participant level**—the ways the project needs to affect the indirect participants: teachers, artists, the schools and community;
- **The project level**—the extent of the impact on the direct and indirect participants.

In considering project outcomes, think first about those at the participant level: How do you want students and other participants to be affected as a result of the project? How will they change? For example, do you want them to:

- Learn new artistic techniques?
- Draw a portrait?
- Write a story, a memoir, a poem?
- Perform a scene from a play?
- Develop their creativity? Imagination?
- Invent a dance?
- Compose a song based on a grandmother's memories?
- Grow in their understanding of other cultures?

***In any artistic collaboration, the purely creative impulse must intersect the practical limitations any project has. At this stage, the artists ask, "How is it working? Does our plan still hold together? Is it going to be feasible?" At this stage, all the collaborators need to agree on goals.***

Remember, when working with student participants, your project outcomes will be most effective, when they are tied to the outcomes defined in the school curriculum.

Once you have determined direct participant outcomes, then you need to determine how the project needs to affect indirect participants: How do other people need to be affected for your project to achieve participant level outcomes? For example:

- Do artists need to become more effective in working with students?
- Do teachers need to develop new curriculum?
- Do parents and school administrators need to know more about the interdisciplinary potentials of arts projects?
- Do parents and administrators need to become more supportive of arts education programs in general?

The project level outcomes describe your goals for the overall impact of the project: How many students will be affected as a result of the project? What percent of the participating teachers will change as a result of their involvement? How do you want the overall community to be affected? For example:

- Students will write a short story.
- Teachers in the school will develop new strategies for teaching creative writing.
- 25% percent of all parents will participate in at least one project activity.

### 5.1.1 Discuss Possible Project Outcomes

We encourage you to involve as many people as possible in a discussion to determine your project outcomes: administrators, teachers, artists, parents, students and community members. Whether they realize it in advance or not, these people will develop strong opinions about your project's outcomes. Any of these people may be involved in shaping outcomes as the project is implemented.

An early discussion about project outcomes can help you forestall possible misunderstandings. For example, a teacher may approach a project hoping that an artist will teach the students a specific artistic technique, while the artist may be planning to conduct activities to help students develop their imaginations. Without a prior discussion about expectations, the project could result in the teacher feeling disappointed with the artists' approach and the artist feeling unsupported by the teacher.

Because a clear understanding of project outcomes will help to keep everyone in the project focused, you will be more likely to:

- Succeed;
- Maintain the involvement of teachers and community members;
- Sustain your project over the long-term.

### 5.1.2 Focus

When you talk to people about outcomes, you will likely develop a long list of possibilities. Re-examine the list and identify no more than three or four outcomes on which to focus. This focus is key to maintaining a successful project and to communicating a clear mission to everyone involved.

### 5.1.3 Are Your Outcomes Measurable?

Another thing to consider as you identify your outcomes, is which outcomes are clearly measurable and which are harder to evaluate? Some short-term outcomes, such as an increase in students' artistic skills, may be easy to measure. Other outcomes, such as an increase in long-term community support for the arts or appreciation of a given art form, will be harder to assess. Both kinds of outcomes are important, however. As you design your project's evaluation, it is important that you understand their difference.

### 5.1.4 Make your Outcomes Known

Once you have identified your project's outcomes, we recommend that you communicate them clearly, in writing, to all the people involved, including the participants. Also, recognize that as your project progresses, your outcomes may evolve. Make sure that everyone is kept apprised of these changes. Update them in writing and at meetings.

**GuideNotes—Possible Project Outcomes**

This GuideSheet will assist you in identifying outcomes. Use it as you discuss possible outcomes with teachers, artists, school administrators, parents, community members, and students. This discussion can occur in a group meeting, one-to-one conversations, and by circulating the GuideSheet and getting written feedback.

The GuideSheet lists a number of outcomes that we have identified in working with 13 rural Minnesota arts collaborations. These are sample outcomes only—you will probably identify others specific to your project. Extra space is provided on the form for this purpose.

Several outcomes are listed for each group. We recommend that you focus on only a few. Don't overwhelm your project by trying to achieve too many outcomes.

The Guidesheet organizes outcomes by Participant Level (students and other participants) and Project Level (teachers and artists, schools and communities). For your convenience, we have also listed possible outcomes for three special areas of focus: Interdisciplinary, local history and cross-cultural projects.

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## Guidesheet 8—**Possible Project Outcomes**

### 1. FOR STUDENTS AND OTHER PARTICIPANTS:

Artistic Outcomes

As a result of this project, participants will:

- Be more willing to experiment with art materials or techniques;
- Develop their creativity;
- Be able to analyze or critique a work of art;
- Be able to create in a particular art form;
- Be more confident in their artistic abilities;
- Connect arts activities they have done with other areas of knowledge and experience.
- *(specific artistic skill here)* _____
- *(specific artistic skill here)* _____
- _____

Other Outcomes
*(Also see interdisciplinary, local history and cross-cultural outcomes below.)*

- The project will meet the needs of students with various learning styles.
- _____
- _____

### 2. FOR TEACHERS AND ARTISTS WORKING WITH PARTICIPANTS:

Participating teachers will:

- Have new ideas for projects they could implement themselves;
- Be more knowledgeable about the arts or artistic techniques;
- Add more arts activities to the curriculum;
- More effectively deliver arts education activities to participants;
- See the value of local artists in their classrooms.
- _____
- _____

Participating local artists will:

- Develop new credibility in the community;
- Develop their teaching abilities;
- Gain marketable skills.
- _____
- _____


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### 3. FOR SCHOOLS AND COMMUNITIES

Schools and communities will:

- Create new artistic opportunities for students and community members;
- Understand the importance of arts education to student learning;
- Value student and community arts achievements;
- Increase community involvement in schools;
- Use local and outside resources;
- Develop their capacity to create and sustain local arts collaborations.
- *(specific outcome here)* _____
- *(specific outcome here)* _____
- _____
- _____

Participating schools will increase their use of:

- Art in the curriculum;
- Artists in their classrooms;
- Holistic teaching strategies, especially teaching to a variety of learning styles.
- _____

### 4. FOR INTERDISCIPLINARY PROJECTS

- Students will gain knowledge in other subjects through the use of the arts;
- Participating schools will use art more frequently as a means of teaching other subjects;
- Participating schools will increase their use of holistic teaching strategies, especially by linking academic disciplines through the arts.
- _____

### 5. FOR PROJECTS BASED IN LOCAL COMMUNITY HISTORY AND PLACE:

- Students will develop an understanding of their community's history and physical environment and how they are related to their daily lives;
- Students will develop a deeper appreciation of their community.
- _____

### 6. FOR CROSS-CULTURAL PROJECTS

- Students will gain an understanding of the differences and similarities between their own and other cultures;
- Schools will include more diverse art forms, cultures and histories in their curriculum;
- The community will increase its awareness of racial and cultural diversity.
- _____


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## 5.2 EVALUATION

*Created in collaboration with Mary Ellen Spector, independent consultant and evaluator.*

The word "evaluation" sometimes makes people uneasy. It conjures up images of consultants, armed with clip boards, silently taking notes in the back of the classroom, making participants uncomfortable. Or of long surveys which consist of questions that are irrelevant to arts experiences.

Of course, evaluation is important. Evaluation can help you:

- Develop a successful project;
- Increase the overall impact of your project.
- Persuade funders and administrators of your project's importance and of the importance of arts education in general.

The most important thing to remember in developing an evaluation is to make it useful to you.

Done correctly, an evaluation should:

- Focus on meeting your project's needs;
- Address questions you would like answered;
- Provide you with relevant information you can use;
- Help you create a project that is satisfying to teachers, artists, community members, administrators and students;
- Recognize the unique contributions of arts activities;
- Be an ongoing part of the management of your project;
- Be uncomplicated and unintrusive;
- Make participants feel respected and comfortable. (It should never feel awkward or threatening.)

This section will be the most useful to those planning an arts project longer than two months or using several artists. However, even small projects should include evaluation to some degree. We suggest you read through this material and select evaluation methods compatible with the needs and scope of your project.

### 5.2.1 The Evaluation Process

There are eight steps to the evaluation process:

- Identify the purpose of the evaluation;
- Identify the evaluation's audience;
- Identify the resources and people that are available to conduct the evaluation;
- Select the information you want to collect;
- Decide how to collect this information;
- Collect the information;
- Understand the information collected.

### 5.2.2 Purpose

The first step in developing an evaluation is to identify why you want to conduct an evaluation and how the evaluation will be used. Do you want to learn what works or doesn't work? Do you want to better understand the project's impact on students, teachers or community members? Or do you want to persuade others of the project's merit?

For most ongoing projects, evaluating what works or doesn't work makes sense, because this type of evaluation can provide you with ideas about how to strengthen your work as it proceeds.

Evaluating your project's impact on participants, school or community is also important, and the results can also help you know if you have achieved your goals or have been successful, but may also be useful in persuading key people or organizations to support your efforts.

One key consideration in identifying your evaluation's purpose is **to connect your evaluation to your project's measurable outcomes.** (See 5.1 above.)For example, if one of your outcomes is to increase student appreciation of the local community through creative writing, one purpose of your evaluation could be to examine whether student appreciation of the community has changed as a result of your project. Another purpose could be to determine whether students' creative writing has improved as a result of their involvement.

### 5.2.3 Audience

As you identify your evaluation's purpose, you will also need to decide who the audience will be for this information. Who will use the information gathered?

- Will it be used to help teachers and artists better understand their work with students?
- Will it be used to assist the project management team in improving the project's effectiveness?
- Will it be used to persuade administrators, parents and community of the importance of continuing the project?
- Will some information be used to convince a funder to support arts education projects in general?

Knowing the purpose and the audience of the evaluation will help you decide what information you need and the methods to use to collect this information.

### 5.2.4 Resources

What resources do you have to support the evaluation? We recommend that you budget for evaluation throughout the project.

We also recommend that you develop an evaluation that uses a reasonable percentage of your project's resources. Don't consume half of the project budget and too much time and energy on evaluation. As a general rule, we suggest that an evaluation should be somewhere between five and twelve percent of overall project costs.

If your project is long-term, make evaluation a regular ongoing part of it; this can be done cost-effectively. For example, your evaluation could simply survey participants on a quarterly basis, asking them to describe the project's strengths and weaknesses. This would provide you with ample ideas for improving your project and would also be inexpensive.

Start small, perhaps one evaluation activity in the first year of your project, and as your project progresses, add additional activities.

Financial resources are important, but so are human resources and the time you can set aside to work on the evaluation. Consider:

- **Who will conduct the evaluation?** The project management team? Teachers? Artists? Volunteers, parents and students can be helpful in conducting surveys or summarizing their results, and such assistance reduces costs.
- **Will you need to hire an outside consultant?** A consultant may add credibility to your evaluation. Outsiders are considered to be reliable, because, when interviewing participants, they can promise confidentiality and can be more objective about their comments. The expense of using an outside consultant may be prohibitive. We recommend that only larger projects consider using a consultant on an ongoing basis. Smaller projects, however, can bring in a consultant for some training or initial assistance. If you need to find an evaluation consultant, contact your school district, the nearest college or university or the *Minnesota Guide to Evaluation Researchers* (see 5.3 below) for suggestions and hire someone who has experience evaluating arts programs.
- **Will you provide training to those conducting the evaluation?** How will they know how to gather information? Will they

know how to avoid leading questions? How will they know how to analyze the results? Who will provide the training? What will it cost?

- **How much time is available?** Can the evaluators interview participants before and after their involvement? Will they have time to conduct interviews? For observations of activities? When do you need the information?

### 5.2.5 What to Collect

There are four basic kinds of information you can collect: Numbers, comments, observations and records. Here are some things to think about:

- Ask the evaluation audience to help you determine the types of information you choose to collect. Certain audiences, such as principals or teachers, may have specific ideas about this. For example, some people may think that it is impossible to assess an arts project by gathering statistics. Others may trust only numerical data. Consider what your audience will find useful—statistics, anecdotes or observations, and be prepared to meet the needs of more than one group.

- Most importantly, try to collect information that is **reliable.** There are several things you can do to ensure the reliability of your data:

  - When you survey only a portion of the participants, make sure the portion is selected randomly and that it is large enough to represent the whole population. You must also make sure that number of completed and returned surveys is high enough to ensure that the information you receive is reliable. The smaller the portion you survey, the higher the response rate needed.

  - Be consistent in your approach to gathering information.

  - Collect a combination of numbers, comments, and, perhaps, observers' logs. Anecdotal information, for example, is very persuasive, but it is not considered extremely reliable. Conclusions about the project's effect on participants cannot be made exclusively with anecdotal information. When you use anecdote information, make it more reliable by using other data.

  - If your project wants to assess what has changed as a result, it first needs to determine what already exists. This is baseline data. It is gathered before the project begins and then later compared with information gathered at the project ending.

### 5.2.6 Methods of Collecting the Data

There are several different methods for collecting information. Your evaluation can use one or several in combination:

- **Survey** is probably the most common method for collecting data. It can be used to collect both numbers and comments. When you are working with a small group, survey everyone. If possible, ask a small group of people to review or test a draft survey.

- **One-to-one interview,** either in person or by telephone, means someone asks pre-identified questions. Sometimes more successful than surveys, interview requires personal contact. The interviewer can also restate questions that the person being questioned may not understand.

- **Focus group and group interview** are similar to the one-to-one interview. They take less time than one-to one interviews. Group dynamics play an important role in these methods. They can sometimes trigger interesting discussions among participants. On the other hand, they can be biased, because some participants may influence others' comments or perceptions.

- **Observations** are helpful to supplement interviews and surveys. Observations may include watching and taking notes on actual project activities, such as artists working with students, or of the project coordinators making decisions.

  **Records** are any existing information you have that could answer evaluation questions. These may include:

  - Attendance at project meetings;
  - Changes in course offerings or curriculum;
  - Student writing, art work and classroom portfolios;
  - Changes in parent attendance at performances and exhibitions;
  - Test scores.

**Caution:** When using existing records, make sure to maintain privacy and follow laws regarding data reporting.

**GuideNotes—Sample Evaluation Survey**

Some important notes regarding the GuideSheet Sample Project Survey:

- Use it as a guide to create your own survey. Questions are included for participants, teachers and community residents. You will probably want to add some questions and disregard others. For example, we have included questions that pertain to community involvement, interdisciplinary projects and changing attitudes about art and artists. Some of these issues may not be appropriate for your project.
- It contains both open-ended and closed questions.
- It asks those completing the survey to indicate their involvement, so types of answers can be checked against types of participants. (For example, did artists answer certain questions similarly?)
- It is designed to help you assess participant's attitudes. It can be used several times throughout your project (before, in the middle and at the end). When you compare earlier answers with those that occur later in the project, you will be able to say how attitudes have changed.
- We recommend that you compare the statements and questions in your survey with your project's outcomes (5.1, above). You may want to add some statements or questions to help you understand if you are achieving these outcomes.

## Guidesheet 9—**Sample Evaluation Survey**

Please answer these questions using your own experience and be as honest as possible.

1. How are you involved in the project? _____ Student, _____ Teacher, _____ Artist,
   _____ School Administrator, _____ Community Resident, _____ Parent, _____ Volunteer,
   _____ Other (please label) _____ )

2. How would you rate the overall quality of this project? (Circle one)

   Bad Poor Good Very Good Excellent

| | **Strongly Disagree** | **Disagree** | **Agree** | **Strongly Agree** |
|---|---|---|---|---|
| **For Participants** (either students or community members): | | | | |
| 3. I participate in arts projects 3 or more times each week. | 1 | 2 | 3 | 4 |
| 4. I like working with artists. | 1 | 2 | 3 | 4 |
| 5. I learn more when I work with artists. | 1 | 2 | 3 | 4 |
| 6. I feel like an important part of my community. | 1 | 2 | 3 | 4 |
| **For Teachers:** | | | | |
| 7. I frequently attend plays, concert or art exhibits. | 1 | 2 | 3 | 4 |
| 8. I like teaching the arts. | 1 | 2 | 3 | 4 |
| 9. I enjoy working with artists. | 1 | 2 | 3 | 4 |
| 10. Artists bring valuable experiences to the classroom. | 1 | 2 | 3 | 4 |
| 11. The arts help students learn about other academic subjects. | 1 | 2 | 3 | 4 |
| **For Community Residents:** | | | | |
| 12. Arts activities are enjoyed by people in our community. | 1 | 2 | 3 | 4 |
| 13. Local artists are well-known in our community. | 1 | 2 | 3 | 4 |
| 14. The arts enrich and strengthen our community. | 1 | 2 | 3 | 4 |
| 15. Community members are regularly involved in our schools. | 1 | 2 | 3 | 4 |

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## Guidesheet 9—**Sample Evaluation Survey**

| | Strongly Disagree | Disagree | Agree | Strongly Agree |
|---|---|---|---|---|
| **For Parents** | | | | |
| 16. My child is learning more in this project | 1 | 2 | 3 | 4 |
| 17. My child enjoys/appreciates the arts. | 1 | 2 | 3 | 4 |
| 18. My child is active in/concerned about the community | 1 | 2 | 3 | 4 |
| 19. The arts are a regular part of our homelife. | 1 | 2 | 3 | 4 |
| 20. Parents are involved in making this project a success. | 1 | 2 | 3 | 4 |

**For Everyone:**

21. What are the strengths of this project?

_____
_____
_____

22. What else needs to happen for art to become a more important part of the school curriculum?

_____
_____
_____

23. What does the project need to do to become more effective?

_____
_____
_____

24. What else needs to happen for this project to continue?

_____
_____
_____

25. How likely is this project to continue after outside funding has ended?

_____
_____
_____

**Thank you for taking the time to complete this evaluation.**

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### 5.2.7 Developing Questions

Once you have selected your methods, you should think carefully about which questions to ask. Draft a list and get input from a number of sources. Be as specific as possible. One important question to consider is: Do you want to know

- *If* participants changed?
- *In what ways* they changed?
- *How much* they changed?

Be very careful when phrasing questions; a slight change can drastically change the meaning. Ask what you want to know about, and only ask what you want to know. Be as specific as you can.

Try to use open-ended questions and multiple choice questions. Open-ended questions should be specific in order to get as much information from the respondent as possible. For example, "Was the project successful?" is likely to elicit only a "closed" yes/no answer. A more guided question, such as, "In what ways did students' attitudes about art change as a result of their participation?" will provide you a better idea of the project's impact.

### 5.2.8 Understanding the Data

Once you have collected the data, you need to understand what it means. When you are using surveys, interviews or case studies, there are several ways that you can choose to examine this information to best understand what it tells you about the project.

- Tabulate the data and look for comments and concerns that appear frequently.
- Read and review the data for themes, categories of comments, trends and similarities.
- Make a list of described program strengths and weaknesses.
- Record and contemplate thought-provoking insights or challenging comments.
- Examine the information by role of project participant (student, parent, artist, etc.). Are people in similar roles making similar comments? If so, why?
- Don't dismiss comments that only occur a few times. Consider them seriously and see how they might compare or contrast with other comments.
- Have more than one person review the data; different people may see different things.
- Give yourself the opportunity to review the data and digest it. Take a break and go over it again.

### 5.2.9 Presenting Your Conclusions and Using Information

Once you have analyzed all of your information, you need to synthesize your conclusions for presentation to the evaluation audience. We strongly suggest that you consult your audience before selecting the format for this presentation. You don't want to create a long detailed report and then have no one read it. Ask them what their objectives are for the report, with whom it will be shared, and what length they think it should be. There are several approaches to sharing your discoveries:

- **Written reports:** Written reports should review the purpose of your evaluation, the questions asked, the methods you used, as well as your conclusions. We suggest you include plenty of quotes from participants or samples from portfolios to make them more interesting. Written reports can be expensive and time-intensive to produce.
- **Oral reports:** An oral report is usually more effective than a written report, because it is easier to portray the impact of a project during a face-to-face discussion. An oral report, however, cannot usually contain as much information as a written report. If possible, we encourage you to supplement an oral report with written and visual materials.

- **Summaries and Major Findings:** Because written reports can be long and time consuming, you may prefer to simply summarize the results of a survey, interviews, case studies or observations. These are also helpful documents to periodically bring your audience up to date in between written or oral reports.

**Who will receive this information?** Before you begin a report or summary, make sure that you and the evaluation audience agree on who will receive this material. For example, will the people interviewed or project participants receive a copy of the report?

Once you decide where you will be disseminating this information, you can decide how much information to include in the report. If you have assured evaluation participants confidentiality, and you plan to make your report public, then you can only include anonymous comments in the report. Public reports should be shorter than internal ones.

**Schedule Times to Review Information:** If the information you gather is being used to improve the project, make sure the data is reported in a timely manner—before decisions are made.

Once you have gathered the data into a format and presented it your evaluation audience, schedule time to discuss the effect the evaluation should have on your project. At a minimum, you should include the project management team in this discussion. Try to include a range of people involved in the project: artists, teachers, students, administrators, and community members. People with different perspectives may respond differently to observations and recommendations. Talk about how you might change the project as a result of the evaluation's results. Who will be responsible for these changes? How and when will they occur?

If you choose not to follow a recommendation in the evaluation, make sure key people know why.

### 5.2.10 Other Evaluation Tips

**Keep it Simple:** If you want to ensure that your evaluation plan will be followed, we suggest that you:

- When possible, use existing records of project activities as part of your evaluation.
- Keep costs down by using volunteers to conduct surveys and interviews.
- Don't leap in and conduct several evaluation activities. Keep evaluation realistic. Respect participants' apprehensions about the evaluation. Don't overwhelm them with questions. Start small.

**Expectations:** Don't expect too much of your evaluation. Don't try to do too much, and don't make large claims about your project's outcomes, particularly if you are just starting out in evaluation. Your evaluation may not be extremely successful at first. Remember, like your project, your evaluation will need to be revised and refined.

**Who Should Be Involved:** Try to include several kinds of people in developing and implementing the evaluation: administrators, teachers, artists, parents, and community members. To identify people, consider:

- Who wants the information?
- Who can help ensure that the evaluation goals are consistent with the program goals?
- Who has a stake in implementing the evaluation's recommendations?
- Who has important questions that could be answered by the evaluation?

## 5.3 FURTHER READING

**Armstrong, Carmen L.** *Designing Assessment in Art.* National Art Education Association: Reston, VA, 1994.

**ArtsMarket Consulting, Inc.** *Through A Mirror: A Guide to Evaluating Programs.* National Endowment for the Arts: Washington, DC, 1993.

**Luftig, Richard L., Ph.D.** *The Schooled Mind: Do the Arts Make A Difference? An Empiricle Evaluation of the Hamilton Fairfield SPECTRA+ Program,* Center For Human Development, Learning and Teaching, Miami University: Oxford, OH, 1993.

**Murphy, Judith and Lonna Jones.** *Research in Arts Education: A Federal Chapter.* U.S. Department of Heath, Education and Welfare, 1976.

**Palmer Wolf, Dennie and Nancy Pistone.** *Taking Full Measure: Rethinking Assessment through the Arts.* The College Entrance Examination Board: New York, 1991.

*Minnesota Guide to Evaluation Researchers.* Minnesota Chapter of the American Evaluation Association, c/o Wilder Research Center, 1295 Bandana Boulevard N., St. Paul, Minnesota, 55108, Phone-(612) 647-4600, FAX-(612) 647-4623.

*National Standards For Arts Education,* Developed by the Consortium of National Arts Education Associations under the guidance of the National Committee for Standards in the Arts. Music Educators National Conference: Reston, VA, 1994.

"Building the Arts Program for A to Z," *The Arts Go to School: An Arts-in-Education Handbook,* 81-84. New England Foundation for the Arts: New York, 1983.

*Toward Civilization, A Report of Arts Education,* 91-100. National Endowment for the Arts, 1988.

**GuideNotes—Sample Evaluation Plan**

This sample plan correlates with subsections within this chapter. We have indicated the related section numbers.

## Guidesheet 10—**Sample Evaluation Plan**

Date: _____

1. Project Title: _____

2. Project Coordinators: _____

3. Brief Description of Project:

_____

_____

_____

4. Purpose of the Evaluation: (6.2.2) _____

_____

_____

5. Who is the evaluation for? (6.2.3) _____

6. Project goals and expected outcomes: (6.1)

_____

_____

_____

_____

_____

_____

| 7. What Evaluation methods will be used? (6.2.6) (i.e. survey) | Timing (i.e. spring 1995) | Collected By: (Teachers) | Analyzed By: (Project Coordinators) |
|---|---|---|---|
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |

8. How will this information be reported? Who will receive it? (6.2.9)

_____ _____

_____ _____

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Chapter 6

# Budgeting and Fundraising

*Adapted from* "Fundraising for Local Arts Education Projects", *by Marty Case, Staff Writer, COMPAS.*

Creating a description of your project and a fundraising plan are two important components of planning. Both of these steps can be worrisome to people who have little experience in these areas. We hope that this chapter will relieve your anxieties.

Your project description should include a narrative and a budget. We encourage you to think about developing this description, budgeting and fundraising early in your project. In doing so, you will avoid difficult problems, such as having to reduce your project because you have failed to raise all of the funds needed or approving project expenses before you know your total budget.

## 6.1 DESCRIBING YOUR PROJECT

Much depends on the way you present your project. Nobody will be interested in contributing to it unless you can describe it clearly, accurately, and engagingly. This requires preparation. Before you begin asking people for financial support, you must be prepared to describe your project. This should include a narrative description and a budgetary description.

If these documents are developed well, they will not only assist you in managing your project, they will help other key people understand that you can do so.

### 6.1.1 Narrative Description

To build an effective narrative description, consider these points:

- Why is this project needed?
- What are the intended outcomes?
- What activities will achieve these outcomes?
- Who will benefit from these activities (both direct and indirect participants)?
- What makes this project unique and exciting?

***Artists, contrary to popular belief, tend to be practical hands-on types. This stage of any collaboration requires estimating and going after financial and contributed resources. Collaborating artists know they have to raise funds to support their mutual goals. Testing their plan against a budget, describing the plan as a narrative, and figuring out how to raise money are the same solvable problems for artistic as well as educational collaborators.***

If you are fortunate enough to be creating a project that is both well conceived and well planned, the answers to these questions will be readily available. Many members of your community will have helped to decide the needs, outcomes, activities, and target audience for your project.

**Format:** A narrative description of your project can take many forms. A simple typewritten page listing project highlights is sufficient for many fundraising purposes. With access to a computer, a project brochure can be designed. This information can be included in a fundraising letter or expanded into a request for funds from a foundation or government source. The point is, make sure you can describe in words the most important aspects of your project.

### 6.1.2 Budget

The budget is a description of your project constructed with numbers. You will need to develop a budget for two reasons:

- To understand your program costs and the amount of money you need to raise, and
- As part of a grant proposal or program plan.

By looking at your budget, someone new to the project should be able to understand what will actually occur. The budget should also demonstrate that you have the ability to accomplish your goals, by showing that you have realistically considered your resources.

**Note:** Honesty is as important in the budget as it is in the project narrative. The expenses can be estimates but should be as accurate as possible. In creating the income figures, don't try to fool anyone—especially yourself.

**GuideNotes—Sample Project Budgets**

These sample budgets present two alternatives for describing a hypothetical arts education project. They are merely examples. Your budget should be developed uniquely, in a format that best describes your project.

Expenses are the exciting part of the budget. Artist fees, printing costs, space rental—every line has a story to tell. Expenses and income can be listed in a number of ways.

Similar expenses should be grouped together, in whatever categories make the figures most clear. Note that items such as artist fees and materials total the same in both budgets but are presented differently. Alternative 1 lists artists' fees as a separate section. Alternative 2 lists them under several different types of activities.

If you are organizing your budget for a grant proposal, you will want to organize your budget to suit the concerns of the prospective donor. For example, if you are using Alternative 1, where a local business (XYZ, Inc.) is being asked to contribute $750, you can point out that their contribution would be a relatively significant one, and that their role is critical to the project success. You can also point out that their donation would cover the cost of an important project component: five days of artist fees.

Alternative 2 helps demonstrate how materials contributed by a local store could fit into the project as a whole. It also indicates that the local Parent Teacher Association is committed to the project.

Also note, in both samples, how the school's and Community Arts Council's in-kind (non-cash) contributions are listed under both expenses and income.

## Guidesheet 11—**Sample Project Budgets**

### Alternative 1

| | |
|---|---|
| **EXPENSES** | |
| Artist Fees | |
| Classroom instruction (5 days @$150/day) | *775* |
| Project planning (10 hours @ $40/hour) | 400 |
| Coordination of public event (15 hours) | 600 |
| Follow-up meetings (2 hours) | 80 |
| Project Coordinator | 750 |
| Materials | 1,500 |
| Space rental | 200 |
| Publicity | 200 |
| Printing | 450 |
| Meeting expenses | 80 |
| Teacher release time (10 days @ $65/day) | 650 |
| Postage | 200 |
| Copy, phone, miscellaneous | 250 |
| **Total Expenses** | $6,135 |
| **INCOME** | |
| Earned Income | |
| Ticket sales to public event ($150 x $3) | 450 |
| Ads in program guide | 300 |
| School Contribution | |
| Space | 200 |
| Teacher release time | 650 |
| Community Arts Council Contribution | |
| Project Coordinator | 750 |
| Copy, phone, miscellaneous | 250 |
| Other Contributions | |
| Service Clubs | 500 |
| PTA | 635 |
| Individuals | 725 |
| Businesses | 500 |
| Special Events | 400 |
| Request to XYZ, Inc. | *775* |
| **Total Income** | $6,135 |

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## Guidesheet 11—**Sample Project Budgets**

### Alternative 2

| | | |
|---|---|---|
| **EXPENSES** | | |
| Planning | | |
| Project Coordinator | | 550 |
| Artist coordinator (10 hours @ $40/hour) | | 400 |
| Meeting expenses | | 50 |
| Teacher release time (2 days @ $65/day) | | 130 |
| Classroom Project | | |
| Artist fees (5 days @ $155 day) | | 775 |
| Materials for student artwork | | 400 |
| Teacher release time (4 teachers x 2 days each @ $65/day) | | 520 |
| Public Event | | |
| Artist coordinator (15 hours) | | 600 |
| Materials | | |
| Paint and lumber | | 500 |
| Other materials | | 600 |
| Space | | 200 |
| Publicity | | 200 |
| Printing of the program guide, posters | | 450 |
| Follow-up | | |
| Project Coordinator | | 200 |
| Artist coordinator (2 hours) | | 80 |
| Meeting expenses | | 30 |
| Postage, copy, phone, miscellaneous | | 450 |
| **Total Expenses** | $6,135 | |
| **INCOME** | | |
| Ticket sales, ads in program guide | | 750 |
| School contribution of space and teacher release time | | 850 |
| Community Arts Council contribution of coordinator and other expenses | | 1,200 |
| Other contributions | | |
| Businesses and service clubs | | 1,050 |
| PTA ( has already been received) | | 635 |
| Individuals | | 750 |
| Special events | | 400 |
| Request to Our Town Paint and Lumber | | *500* |
| **Total Income** | | $6,135 |


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## 6.2 FUNDRAISING

Some people approach fundraising as if taking a trip to the dentist. They know it needs to be done, but wish someone else could do it for them; they expect it to be painful and only hope it won't be as bad as they imagine.

This attitude overlooks the most important factor in fundraising success: the quality of the project for which you are raising money. Is your project really worthwhile? Does it benefit your community? Is it well organized? Are you proud to be part of it?

If not, consider quitting the project right now. Spend more time with your family. Start a new hobby.

On the other hand, if your project is a promising one, you'll want people to know about it. In fact, its success will depend on sharing the news of it with other people and enlisting their help to make it happen. This is the most productive point of view from which to approach fundraising.

Fundraising is simply the presentation of your project to people who can help it financially.

### 6.2.1 Prospects: Who to Ask for Money

As you identify your project's need, outcomes, participants and activities, you will find places where the interests of other people intersect with your own. These intersections will help you decide whom to ask for money.

There are some obvious contributors to consider, for example:

- Foundations;
- Local library;
- Fire department;
- Community clubs (Lions, Rotary, Kiwanis, A.A.U.W., etc.);
- American Legion and VFW;
- Jaycees;
- Local business and banks;
- Local charitable gambling;
- Religious groups;
- Parents and PTA/PTO;
- School districts;
- Statewide, regional or local arts councils or boards.

These are groups with a general interest in supporting activities, like yours, that enhance community life. Other contributors may not be so obvious. Fundraising takes creativity and much of this creativity is used in figuring out who might have a natural interest in your project. Make a list of anyone who comes to mind. A project designed to teach students about recycling through art may interest businesses that have concern for the environment. If a public mural is planned, paint stores should be approached for help. In projects of benefit to the general community—local history projects, for example—larger businesses and city government should be kept informed.

Those who have a direct interest in your project, such as a local arts group or civic organization, should be invited to participate in the development of your project well before they are asked for money. This will give them a chance to explore for themselves how the project addresses their interests. They will also be among the most productive and useful contributors of ideas because of their familiarity with the issues and activities your project is built around.

It also makes sense to start by asking for support from the people most actively involved in the project, such as the school district or local community organizations. These institutions may have already committed some support, such as teacher release time, staff time, supplies, equipment or space. Some of the key people involved may be interested in contributing a small personal donation. If the people who know the project best don't make it a financial priority, it is hard to expect anyone else to.

### 6.2.2 Develop a Fundraising Plan

To estimate your income and identify possible funders as accurately as possible, create a fundraising plan.

Start with a list of every source you identified in considering who might share your interest in the needs, outcomes and activities described in the narrative.

- Who will ask each of these prospective donors for money and when?
- What amount will they be asked to give?
- How will they be asked?

There are many ways of raising money; creativity will be needed here, too, to select the best approach for each source and enlist people to make these contacts.

You may find that no one is willing to contact a particular source, for any number of reasons. You may find that you will have to depend on labor-intensive fundraising events or expensive mailings to reach many of the people on your list. Re-visit your budget and expenses after you have a realistic idea of the work it will take to raise the money, and adjust the scope of your project accordingly.

To summarize, preparation for fundraising includes creating a narrative description and a budget for your project; a list of prospects; and a fundraising plan. Keep in mind, though, that this is only preparation. Some people enjoy planning so much, or become so reassured or overwhelmed by a long list of prospects, that they never get around to asking for money.

### 6.2.3 Asking for Money

The goal of fundraising is to involve people in improving your community. To present your project as one which will do this, you need to make connections between the project and the donor's interests and values.

Each of the fundraising methods listed in the next section provides a connection in its own way. In face-to-face meetings, the connection is often the friendship between a project participant and the donor. Bake sales connect the project to anyone who likes to eat, which is why they bring in so many donations.

Given the vast range of interests and priorities among the general public, it will take a well-considered presentation to get anyone outside your project involved, especially people who are frequently asked for money. Your chances improve if you can make the case that your specific project is needed, and that the donor's involvement is crucial to its success. Projects that benefit relatively few people, as many worthwhile projects do, must rely for the bulk of their funding on donors with a strong interest.

Keep in mind that once funders do become involved, their interests must be accommodated. Foundations and government sources often have specific reporting and evaluation requirements. For local businesses, public recognition is important, such as a credit line on a brochure or poster that will be seen by their clients and employees.

The best way to secure the long-term interest of donors is to widen their involvement beyond financial support. Through their support, donors earn a legitimate right to affect the decisions that are made in your project; their interests must be balanced with those who contribute in other ways. When done correctly, fundraising is one point where community members with a needed resource can join the project and, through it, help improve the lives of their neighbors.

### 6.2.4 Fundraising Methods: Pros and Cons

**Face-to-Face Meetings:** Your project can be described verbally, and any reactions by the prospective donor can be addressed immediately in this format. Written materials (the narrative and budget) can be taken along to reinforce the spoken word. This is the simplest, quickest and usually the most effective fundraising method. The success of it, however, depends on the people involved. Individuals should be approached by someone they know and respect. You can reach only a limited number of people using this method.

**Phone calls:** This contact is still personal, and you can reach more people in less time. All you need are phones, phone numbers and people to do the dialing. The last two of these items are usually hardest to find. Phone calls can be made either by individuals working alone or by a group of people working together in a phone bank. Again, personal connections will make this method more successful—a phone call from a friend can be an honor; a phone call from a stranger is usually only an interruption. Phone solicitations present the challenge of collecting the funds: many people who say they will contribute over the phone actually don't. You should immediately mail a return envelope and project description to anyone who says they will make a contribution to insure the best return.

**Mailings:** The two biggest problems with mailings are the generally low return rate—you usually need to reach many people to get a few contributions—and the high cost of producing written materials and paying for postage. For selected groups, however, such as parents of student participants, this method may be effective.

**Fundraising Events:** These can be fun, bring in a large number of donations, and give your project greater public visibility. The variety of activities that can be organized for fundraising is limitless and can draw on the interests and skills of many people. Fundraising events require more work by more people than any other method. Their success depends on meticulous coordination of details and the availability of organizers who know what they are doing. One danger in fundraising events is the prospect of losing money: at least one person in every group wants to spend the entire project budget to rent the largest public space in town and print 50,000 tickets. Expenses for these events should be covered by donations. Such an event in itself requires a fundraising campaign.

**Grants:** Foundations and government sources are designed to give money away. Each has its own strict guidelines: institutions can seldom be persuaded to give money outside a narrowly defined focus for their philanthropy, regardless of the need or quality of the project. This is understandable: without a clearly defined mission, the impact of their contributions would be negligible in a world of worthy causes. Your project will need to meet certain pre-set criteria. Talk to a representative of such an institution before you go too far down this road.

**Local Businesses:** Business owners and managers are interested in the vitality of their communities, both personally and professionally. Contributions from businesses support a wide variety of projects; the eligibility requirements are usually less defined than in grant-making institutions. Public recognition of their contribution is usually an important factor in their funding decisions.

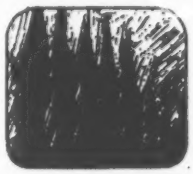
## 6.3 FURTHER READING

*ARTS FOR EVERY KID: A Handbook for Change.* "The How-to of Advocacy: Fundraising." New Jersey State Council on the Arts, DepT. of State Alliance for Arts Education: New Jersey, 1992.

*Chronicle of Philanthropy: The Newspaper of the Non-Profit World.* Washington, D.C.

*Grants: A Basic Guide to Grants for Minnesota Artists.* Minnesota State Arts Board and Resources & Counseling for the Arts: Saint Paul, 1994.

Wolf, Thomas. "Fundraising," *The Arts Go to School: An Arts-in-Education Handbook.* New England Foundation for the Arts: New York, 1983, 111-30.



**GuideNotes—Reality Check: Is the Project Still Feasible?**

Once you have developed project ideas, built the project network, created a collaboration, and developed the budget and fundraising plan, you again need to step back and check the feasibility of your project.

Some of these questions are repeated from the previous reality check (GuideSheet # 11), because they need to be asked at different stages of project development. Other questions are new, but the process is the same.

We suggest that several people answer the questions in writing, compare, and discuss results.

## Guidesheet 12—**Reality Check: Is the Project Still Feasible?**

**The questions below will help you decide whether you are ready to move forward. If you don't like the results, rethink your project until the answers change.**

**1. Need**

Is the need for the project still generally agreed upon?

Is there a need that will keep each collaborator involved, given their interests and affiliations?

**2. Number of Agendas**

Is the project trying to meet too many agendas?

Are all participants still committed to the same agenda?

Will both the school and community see the project's importance?

**3. Power**

Have the collaborators been given the power to achieve the project?

Are there any turf battles or power struggles that you need to resolve?

**4. Local Expertise and Leadership**

Is the collaborator's energy level still high?

Is there additional local leadership or experience the project could use?

Have you decided what, if any, expertise you need from the outside?

Is there a plan for turnover in leadership?

**5. Resources**

Are there adequate financial resources to implement the project?

Will teachers be supported through stipends, substitutes or release time?

**6. Timing**

When will the project begin?

Have you re-checked calendars for other school or community activities scheduled that may conflict with this project?

Are there other activities scheduled that may drain the energy of key participants?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Chapter 7

# Ensuring a Positive Experience

This chapter describes nine management procedures which can help you create a positive experience for everyone involved:

1. Develop project timelines;
2. Limit project size and number of artists;
3. Match teachers and artists;
4. Schedule time for artists and teachers to plan and debrief;
5. Strengthen the project through artist/teacher collaboration;
6. Integrate the project into the school curriculum;
7. Develop project schedules;
8. Set artist fees and expenses and contract with the artist;
9. Support teachers and community members.

Planning the activities of artists, teachers and other presenters takes time; it is worth the effort. Through careful planning you will ensure spending less later on crisis solving.

## 7.1 DEVELOP PROJECT TIMELINES

Developing a project timeline early in planning will assist you to create a successful project, help you anticipate the workload, and provide project coordinators with an opportunity to review their responsibilities.

A project timeline goes beyond the actual schedule of events to include planning, project management during implementation, follow-up and closure.

One useful approach is to "back-plan:" Start with the major events in your project, identify their dates, and then plan in reverse, anticipating each task that will need to be completed. One advantage of back-planning is that it helps you accurately anticipate the amount of planning time that is needed.

If you back-plan, however, remember to include the activities that will need to occur after the major events, such as compiling surveys, holding a debriefing with key participants, completing final reports for funders and generally cleaning-up.

At a minimum, your timeline should include major activities and their deadlines. If you include individual assignments, your timeline can also act as a workplan for your committee or project management team.

***A part of any artistic collaboration, especially one culminating in performance, is the nitty-gritty—making sure things work, in the right way and in the best order. Here is where collaborating artists look to technical and practical resources. Do they have all the knowledge and experience needed? Does anyone need additional tools and materials? What are the details—of relationships, scheduling, contracts, materials—that will ensure not only the goals of the collaborative art, but ensure that each collaborator will learn from and enjoy the experience?***

Here are some important things to consider as you develop your timeline:

What information needs to be gathered before you begin?

- When will additional people be brought into the project? When will artists be hired? Participants identified? Volunteers recruited?
- When do promotional and communication deadlines need to occur?
- What regular meetings need to be scheduled?
- What other schedules will need to be developed (artist schedules, rehearsal schedules, audition schedules, class schedules, etc.)?
- What ongoing responsibilities will occur once the project is up and running?
- When are fundraising deadlines?
- When does training need to occur?
- When will evaluation activities occur?
- When should you hold "check-in" meetings with teachers, artists, volunteers and committee members?

**GuideNotes—Backplanning a Production Schedule**

Backing Planning a Production Schedule is an example of a project timeline created by back-planning. It was originally used by a model project developed through the Artists in Minnesota Schools & Communities program.

This is just one example of a timeline for a theater production. Other timelines will vary with the script and the experience levels of artists, teachers and participants.

This particular example includes artists and teachers working as teams to direct the production, build the sets and choreograph the dance.

## Guidesheet 13—**Backplanning a Production Schedule**

| TIMING | ACTIVITY |
|---|---|
| Before you begin | • Form planning committee |
| **At least** 4 months before the production | Assess what the school and community can do:<br>• Review the overall school schedule<br>• Assess your facilities<br>• Determine whether an existing or original script will be used |
| 3 1/2 months before the production | Identify key players:<br>• Teachers<br>• Coordinator/director<br>• Artists |
| 3 months before the production | • Recruit and hire artists<br>• Provide an opportunity for artist/ teacher teams to meet |
| 10 weeks before the production | Schedule a planning meeting<br>• Include all staff and artists<br>• Review project goals<br>• Clarify roles of all involved |
| 9 weeks before the production | • Select or develop the script<br>• Review the script with all participants |
| 8 weeks before the production | • Hold an informational school/ community meeting<br>• Recruit volunteers for committees<br>• Post the audition schedule |
| 7 weeks before the production | • Conduct auditions; assign roles |
| 6 weeks before the production | • Make all committee assignments<br>• Develop rehearsal schedule<br>• Schedule planning meetings and work sessions |
| 5 weeks before the production | • Develop set design schedule; identify supply needs |
| 1 month before the production | • Begin a month of rehearsals, 5 days/ week<br>• Begin set design, based on a daily schedule<br>• Hold weekly planning meetings |
| 1 day before the production | • Final rehearsal, performed for elementary students |
| Production Day | • Perform play for audiences |
| 1 week after the production | • Conduct evaluation with key players<br>• Update this schedule for future reference |

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## 7.2 LIMIT PROJECT SIZE AND NUMBER OF ARTISTS

Think carefully about the size and scope of your project. It is easy to become too enthusiastic and include too many participants. Bigger is not always better in projects; projects should include a manageable number of artists, classrooms and community sites.

Remember that for each artist, teacher and community group you involve, a schedule will have to be created. Smaller projects generally have simpler schedules and logistics. This allows more time and energy for discussing ideas and content.

For most projects, we recommend the following:

- Use no more than one or two artists;
- If using several classes or grade levels, assign each artist to a specific classroom or grade level;
- If using several buildings, assign each artist to a specific building;
- If using several artists, use one or two classrooms or grade levels;
- If several community settings or groups are involved, assign each classroom or grade level to one community setting or group.

## 7.3 MATCH TEACHERS AND ARTISTS

Provide teachers and artists with opportunities to share their goals with one another. Use meetings to begin matching teachers with artists and artists with teachers. Here are three approaches to creating successful artist/teacher matches:

- **Proposals from Teachers First, Followed By Artist Recruitment**

  When teachers have some idea of project activities they would like to see, and your group has not yet identified an artist or artists:

  - Meet with teachers and brief them on the project and its goals;
  - Ask each to develop a specific activity and share it, either by meeting with you or by completing an Activity Proposal;
  - Review teacher requests and identify the types of artists needed to work the activities;
  - Recruit artists to fulfill specific teacher requests.

  **Caution:**
  - Artists' ideas are not heard before planning.
  - Teachers can't incorporate artists' ideas in their plans before committing to an activity.
  - Artists are simply responding to teachers' requests.
  - To fill specific teacher needs, you may have to recruit artists from outside your community.

- **Proposals by Artists First, Followed By Teacher Requests**

  When you have identified experienced local artists with specific ideas for projects:

  - Meet with artists and brief them on your goals;
  - Ask each to develop a specific activity and share it with potential teachers, either by meeting or by completing an Activity Proposal.
  - Solicit requests from teachers to work with the artists on their activities.

  **Caution:**
  Teachers may feel less ownership in the project, because they have less initial input into ideas for activities.

- Proposed activities may not be geared directly to teacher needs.

- **Meeting with Artists and Teachers, Followed by Joint Proposals**

This approach is likely to work best. Artists and teachers meet, brainstorm and develop proposals together. Teachers have opportunity to meet artists with similar goals and approaches to teaching.

- Bring artists and teachers together, brief them on the project and its goals, and ask each to describe their interest in the project and their ideas.

- Break the group into smaller groups—by subject area, grade level, or by common ideas raised during step one. Ask these groups to further brainstorm ideas for activities.

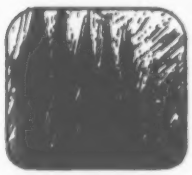
- Gather ideas for activities or proposals through meeting with each group or through asking groups to complete Activity Proposals.

**Caution:**

There may be artists or teachers with ideas that don't fit anyone else. For example, a teacher may have a very specific idea for a printmaking project, while an artist with these skills is not in attendance at the meeting. If resources are available, this problem can be solved by simply seeking additional participants.

- **Flexibility is Important**

Remind artists and teachers to be flexible in developing goals, planning activities and in building relationships. When artists and teachers are willing to learn from one another, surprising new discoveries can occur, with unanticipated but wonderful results. This is especially true in projects where artists and teachers may be unfamiliar with each other's cultural traditions.



**GuideNotes—Artist/Teacher Activity Proposal**

**Timeline:**

At the proposal stage, the artist and teacher may not have a definite schedule, but it will be helpful to get a general idea of their plans. You may have to suggest changes later as you develop the overall project schedule, especially if the same artist is being used for more than one set of activities.

**Budget:**

- **Supplies:** We encourage you to give artists and teachers an approximate budget for supplies. Your tentative budget may influence the type of activity they choose to develop.

- **Artist Hours:** Identify the number of artist hours the project will require. Project collaborators should first establish artist fees.

- **Teacher Stipends and Fees for Substitutes:** To identify the number of hours of teacher stipend or substitutes required, get estimates from teachers. First, provide teachers with basic guidelines.

  - **Example:** Decide which types of activities you will provide stipends or substitutes for—overall planning meetings, ongoing planning meetings, one planning meeting per teacher?

## Guidesheet 14—**Artist/ Teacher Activity Proposal**

Artist(s) Name(s): _____
Teacher(s) Name(s): _____
Activity Title: _____

A. **Briefly describe the activity.** Who is involved? What will they be doing? What connection does the activity have to the school curriculum? What will the artist be doing?

_____
_____

B. What are the **goals or outcomes** of the activity? What do you want the students to learn?

_____
_____

C. What is the estimated **timeline** for your project. During what months/weeks/days will it take place? Will it take place over one week? Once a week for two months?

_____

D. What **supplies** will your project require:

_____

E. **Budget**

1) Artist Hours:

a) Planning Meetings:

_____ x _____ x _____ = _____
planning meetings/artist hours artists total hours /planning meetings

b) Classroom Activities

_____ x _____ x _____ = _____
classroom activities/artist hours artists total hours /classroom activity

2) Teacher stipends or fees for substitutes: _____

3) Supplies: _____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## 7.4 SCHEDULE TIME TO PLAN AND DEBRIEF

We strongly recommend that teachers meet at least once in advance with an artist to discuss plans. If the project activity is of a longer duration (3 sessions per teacher or more), schedule additional planning time.

Please Note:

- In evaluations of COMPAS programs, planning with the artist has proven to be one of the most significant components of successful projects.
- With planning, teachers and artists are often able to incorporate activities into other areas of the curriculum. Teachers are also more likely to engage in the participatory activities with their students. If teachers participate, students are more likely to take the activities seriously.
- One advantage of local artists is that they are often available to attend brief meetings.

We recommend that teachers meet with artists following the activities—especially if they plan to work with the artist again. This helps both learn from what didn't work as well as what did, and aids both in planning for the next event.

## 7.5 STRENGTHEN THE PROJECTS THROUGH ARTIST/TEACHER COLLABORATION

Artist/teacher collaborations create opportunities for teachers to learn new techniques and strengthen the ability of artists to reach students. Project activities can have a lasting effect on teachers and artists as well as on students.

Teachers are sometimes reluctant to allocate time and money to participate in collaborations; they tend to feel that time and money available for artists could better be directed toward students.

What is learned in collaboration, however, can be beneficial to students now and in the long run. Teachers can discover new ways of working with materials or integrating art into other subject areas. Working in collaboration with teachers, artists can become more effective as they learn new approaches to working with students.

To ensure collaboration, provide artists and teachers with some planning structure—for example, four one-to-one meetings and four classroom demonstrations by the artist. Encourage them to develop a project that meets the teacher's practical needs while utilizing the expertise of both. Most importantly, give them the freedom to develop their own ideas and their own enthusiasms.

## 7.6 INTEGRATE INTO THE CURRICULUM

A critical component of an effective arts project is the integration of project activities into the school curriculum and the integration of project outcomes into student outcomes. Without this integration, a valuable arts project will have neither the long-term impact nor demonstrate interdisciplinary connections for students between the arts and other subjects. School administrators, parents and board members will take a project more seriously if it can become tied into the curriculum and outcomes.

Example: The simplest way to integrate a project into the curriculum is for the teacher to share an existing lesson (art or non-art) with the artist. Then let the teacher and artist develop activities the artist could conduct in relationship to the lesson.

Do not expect your planning to anticipate all that can happen. Once the artist is working in the classroom, new ideas and connections will occur naturally.

## 7.7 DEVELOP PROJECT SCHEDULES

The schedule can have a critical impact on the success of a project. Scheduling may seem like a basic task that could be easily delegated to the school secretary. Details can be delegated, but the project collaborators should provide the guidelines.

Organizations such as COMPAS, the National Endowment for the Arts and the Minnesota State Arts Board, all involved in artist-in-residence activities, frequently recommend scheduling

guidelines such as these. They are based on over 25 years experience in programming artists into schools and other settings.

### 7.7.1 Schedule Artists For A Maximum Of Four Classes A Day

Your school or community setting will probably be new to most artists. They won't know the participants or the school or organizational politics. Many artists will have many supplies to prepare or equipment to move and set-up. Writers will spend many hours reviewing student work. Artists in the classroom are always on, always working at maximum energy.

Artists may not always be working in one-hour blocks of time. Sessions may be longer or shorter depending on the project. In any case, consider the artist's need to plan, prepare, and process student work before establishing the schedule.

### 7.7.2 Schedule Students in Small Groups

Schedule students in groups as small as possible; a maximum of 30 students and don't exceed a regular classroom size for hands-on activities. Ideally, creative work uses smaller groups. Given the realities of schools, however, regular class sizes are workable.

Group size may vary, of course, depending on the artist, the type of group and the length and type of activity. Materials and techniques may limit an artist to ten students or less, while artists conducting assemblies or demonstrations may be able to accommodate much larger groups. (See section 2.2 for a definition of these activities.)

### 7.7.3 Schedule Core Classes

We recommend that an artist work with preferably two core classes of students who will work with the artist several times. Although we understand the desire of schools and communities to involve as many participants as possible, evaluations of COMPAS and many national arts education programs have shown that in order for participants to be affected significantly, they must be engaged in the art activity for at least five hours.

### 7.7.4 Artist/Teacher Planning and Staff Development

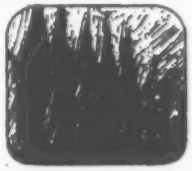
- Schedule at least one planning meeting for every three sessions of activity per teacher.
- Schedule at least one staff development activity for every five days of classroom work.

It is critical to create time for artists and teachers to plan, debrief and learn from each other. Create opportunities for artists and teachers to collaborate on activities whenever possible.

### 7.7.5 Be Sensitive To School Events and Schedules

Whenever possible, work with regular class schedules and sizes. Creating longer activities, or activities for smaller groups of students, makes it difficult for teachers to attend, and creates the need for students to be pulled-out of regularly scheduled classes. Teachers and students value their routine, and there are already many events that disrupt it. Avoid doing the same.

Holding activities during important school events-homecoming week, midterms—can jeopardize success, create—and limit the interest of the participants.



**GuideNotes—Artist And Activity Schedules**

- For larger projects, complete one form per artist.
- For projects involving several artists, you may also want to compile an overall project schedule of all artist activities. Simplify the project schedule by scheduling artists in a regular pattern.
- Schedule at least one artist/teacher planning meeting for every 3 sessions of activity per teacher.
- At least two daily classroom activities should be in core classes.

## Guidesheet 15—**Artist and Activity Schedules**

**Name of Artist** _____

**Name of School/Community** _____

**Schedule Contact Person** _____

**Address** _____

**Phone (day)** _____ **(evening)** _____

**Overall Dates of Activity** _____

**Location One** _____

**Address** _____

**Location Two** _____

**Address** _____

**Location Three** _____

**Address** _____

### ARTIST/TEACHER PLANNING MEETING

| | Date: _____ | Date: _____ | Date: _____ | Date: _____ |
|---|---|---|---|---|
| TEACHER | | | | |
| Time | ____to____ | ____to____ | ____to____ | ____to____ |
| Location | | | | |
| Grade | | | | |
| # in Group | | | | |

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## Guidesheet 15—**Artist and Activity Schedules**

| | Day One Date: ____ | Day Two Date: ____ | Day Three Date:____ | Day Four Date: ____ | Day Five Date: ____ |
|---|---|---|---|---|---|
| FIRST ACTIVITY | | | | | |
| Time | ___to___ | ___to___ | ___to___ | ___to___ | ___to___ |
| Location | | | | | |
| Group Name | | | | | |
| Group Leader | | | | | |
| Grade/ Age | | | | | |
| # in Group | | | | | |
| SECOND ACTIVITY | | | | | |
| Time | ___to___ | ___to___ | ___to___ | ___to___ | ___to___ |
| Location | | | | | |
| Group Name | | | | | |
| Group Leader | | | | | |
| Grade/ Age | | | | | |
| # in Group | | | | | |
| THIRD ACTIVITY | | | | | |
| Time | ___to___ | ___to___ | ___to___ | ___to___ | ___to___ |
| Location | | | | | |
| Group Name | | | | | |
| Group Leader | | | | | |
| Grade/ Age | | | | | |
| # in Group | | | | | |
| FOURTH ACTIVITY | | | | | |
| Time | ___to___ | ___to___ | ___to___ | ___to___ | ___to___ |
| Location | | | | | |
| Group Name | | | | | |
| Group Leader | | | | | |
| Grade/ Age | | | | | |
| # in Group | | | | | |


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## 7.8 ARTIST FEES, EXPENSES AND CONTRACTS

Always plan to compensate artists for their work. Artists teach as part of their livelihood. The fees artists charge vary, based on previous experience, the art form involved and the format they choose. We encourage you to discuss fees and expenses with the artist before determining your budget or fully planning your project.

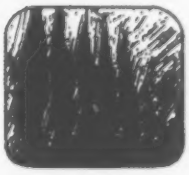
When deciding artist fees remember that freelance artists pay their own income taxes, 15% social security, health insurance and overhead expenses. Compensate them accordingly.

The recommendations below are general guidelines. Fees and expenses may vary with the artist and type of project. (Figures given are from COMPAS and Minnesota State Arts Board figures for 1993-94)

**Artist Fees:** $150-160 per day for four one-hour activities.

**Lodging:** Direct hotel expenses, as needed.

**Mileage:** $.28 per mile or the IRS rate, if artist is from out of town.



**GuideNotes—Sample Artist Contract**

Develop a contract for each artist in your project. The contract specifies the understanding that both your organization and the artist have of the project, their work, and the terms of their payment. Be as specific as possible in identifying dates, locations and number of events. You will need artist's Social Security number for tax purposes, if the artist will be earning more than $600 during the year from your organization.

**Caution:** Contract only after project funding has been secured.

We provide a sample only. Modify the contract to satisfy your organization's needs and the artist's needs.

# Guidesheet 16—**Sample Artist Contract**

This agreement, by and between the Stone Ridge PTA and Jane Picasso is hereby entered into and shall become effective as of the date of the last signature.

**IT IS MUTUALLY AGREED:**

1. **Overall Description of the Activity:** Jane Picasso shall conduct 3 staff workshops and 10 days of classroom activities for the Stone Ridge Elementary School, during April and May, 1994.
2. **Planning Meetings with Teachers:** As part of this activity, Jane Picasso shall meet with 5 elementary teachers and plan the activities to occur in their individual classrooms.
3. **Staff Workshops:** Jane Picasso shall also hold 2 one-hour staff workshops.
4. **Classroom activities:** Jane Picasso shall conduct 10 days of classroom activities at 4 classes a day in the 3rd and 4th grades.
5. **Schedule:** The specific schedule for Jane Picasso's work with Stone Ridge Elementary School shall be developed mutually by Jane Picasso and the school contact teacher, Paul Johnson. Once the scheduled is developed and adopted, changes may be made by the mutual agreement of Jane Picasso and Paul Johnson.
6. **Artist Fees:** For this activity, the Stone Ridge PTA shall pay Jane Picasso $80 each for the Staff Workshops and $155/day for the 10 days of classroom activity (including the Planning Meetings with Teachers).
7. **Artist Expenses/Project Expenses:** The Stone Ridge PTA shall reimburse Jane Picasso $.28/mile for daily travel to the project locations. Jane Picasso shall also be reimbursed for any supply expenses for the project. Supply expenses must be approved by the Stone Ridge PTA in advance of purchase and requests for reimbursement must be accompanied by receipts.
8. **Evaluation:** Upon completion of the project, Jane Picasso shall complete an evaluation of the project. Format shall be mutually agreed upon.
9. **Payment:** Payment for these services shall be made to Jane Picasso by the Stone Ridge PTA within one week of the receipt of completed evaluation form.
10. **Copyright** of the imagery depicted in the mural shall be held solely by the Stone Ridge Elementary school, and may be reproduced by the Stone Ridge Elementary School without additional compensation to Jane Picasso.
11. **Personal Taxes:** Jane Picasso shall be considered an independent contractor with the Stone Ridge PTA, and as such, is solely responsible for all personal and employment taxes and insurance.
12. **Postponement and Cancellation:**
    In the event that any portion of this activity is postponed or cancelled by Stone Ridge Elementary School: The activity/portion shall be rescheduled for a date mutually agreed to by Stone Ridge Elementary School and Jane Picasso. If no such date is agreed upon, Jane Picasso shall be paid 50% of the appropriate payment indicated in item 6 above. In the event that Stone Ridge Elementary School cancels or postpones any portion of the activity after it has begun, and the activity cannot be rescheduled, Jane Picasso shall be paid for the number of dates worked, plus 50 percent of the fee for the remaining dates.

    In the event that any portion of this activity is postponed or cancelled by Jane Picasso: The activity/portion shall be rescheduled for a date mutually agreed to by Jane Picasso and Stone Ridge Elementary School. If no such date is agreed upon, Jane Picasso shall waive the appropriate payment indicated in item 6 above. In the event that Jane Picasso cancels or postpones any portion of the event after it has begun, and the activity cannot be rescheduled, Jane Picasso shall be paid for the number of dates worked.

| | |
|---|---|
| President, Stone Ridge PTA | Date |
| Artist Soc. Sec. # | Date |
| Address | City/State/Zip |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## 7.9 SUPPORT TEACHERS AND COMMUNITY MEMBERS

Your project is only one of several with which teachers and community members are involved. Busy schedules and responsibilities beyond your project make it crucial to provide them with support which commits them to your project.

### 7.9.1 Support Teachers in Planning

Successful projects support planning time by giving teachers stipends, substitutes or release time. Each district has its own way of assigning this time. Discuss and secure this support from administrators in the early stages of project planning.

### 7.9.2 Staff Development

Staff development workshops with artists are another form of supporting teachers. Staff development workshops provide participating teachers with an opportunity to connect and share experiences, and create a forum for artists to share information and assess teachers' needs.

Teachers generally take workshops more seriously when they are during the school day, instead of an add-on activity after school. Include teachers who are not directly involved in the project. These teachers will support the project more if they directly benefit from it in some way.

In general, schedule one staff development workshop for every five days of artist residency.

### 7.9.3 Support Community Members

It is also important to provide support to community members, parents and volunteers who are active in the project.

> **Caution:** After the planning stage, many projects fail to create opportunities to be involved for non-school collaborators. This failure can have a direct impact on the project's success and especially on its long-term effects.

Support for community members can take several forms. Consider a development workshop with an artist. Think about meaningful ways to reward these participants—beyond thank-you notes or volunteer receptions. For example, make a standing invitation for them to attend classes and work directly with the artist and students. Repeat the invitation periodically.

### 7.9.4 Rewards for Collaborators

Collaborators often forget to reward themselves. Supporting yourselves is critical, because you provide the energy that keeps the project going. Remember to include the planners and other collaborators in activities with the artists and students—this is one way of demonstrating to all the importance and value of your mutual efforts.

## 7.10 FURTHER READING

**Price, Polly and Thomas Wolf.** "Building the Arts Program for A to Z" and "Planning the Contents of an Artist's Visit" *The Arts Go to School: An Arts-in-Education Handbook,* New England Foundation for the Arts: New York, 1983. 61-111.

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Chapter 8

# Fine Tuning

As your project moves beyond planning and becomes an ongoing process, project management can come to a standstill. It is easy for the management team to assume that only logistical support is necessary during implementation. Active management, however, is necessary—although not necessarily time-intensive—throughout all phases of your project.

**The key word is process.** Processes are not self-correcting, and problems will occur. Project management during all phases is the art of intervening before problems become large. Management is also the art of intervening positively when opportunities occur. Assume that some changes will be made in any collaborative process as planning meets the test of reality.

A project plan, although crucial, is always a set of incomplete predictions "what will happen if..." rather than a set of decisions engraved in stone. Any project should evolve if it is to remain strong.

Making changes in your project, then, should not be regarded as a burden. Instead, many changes should be thought of as unpredicted opportunities to strengthen the project. Periodically assess your project, looking for what can be strengthened.

Collaborators themselves will see the need for some changes; others may be suggested from outside the collaboration. Outside pressures—things such as changes in personnel, complaints, etc.—may also require you to do some fine-tuning. We suggest six areas where periodic fine-tuning may center:

- Responding to complaints;
- Retrieving what has fallen through the cracks;
- Adding to the project;
- Deleting from the project;
- Seeking outside assistance;
- Being alert to opportunity.

***An artistic collaboration is process and flux; things are planned, but if it's going well, things keep changing. Being alert to opportunities for improving the art is central to collaboration. There is no point at which the collaborators stop nourishing each other.***

***Like any process, however, an artistic collaboration must discover ways to harmonize the inevitable discords that occur. It must also find ways to review and check the plans to ensure that valuable concepts have not been lost along the way.***

## CHAPTER 8: Fine Tuning

### 8.1 RESPONDING TO COMPLAINTS

No project will satisfy everyone all of the time. There will be complaints from within the collaboration and probably from outside.

Some of us are more effective than others when responding to complaints. Respond is the key word. Don't just react as if attacked. Listen hard—without creating an automatic adversary relationship. If the complainer assumes an instant hostility and you respond in kind, you are allowing the complainer to be in charge. You are giving the complainer all the power, which ruins your ability to be responsive.

Everyone is experienced with complaints, of course, and we don't want to simply repeat the obvious. When you look at dealing with complaints as a management team function however, new perspectives can help:

- In a collaboration generally, and within the management team, one role that must be filled is that of the listener and mediator. Someone needs to take on the work of being the ear and go-between.

- Shifting the intensity and focus of the complaint can be the best first step; this can be as simple as admitting responsibility, which can be done without accepting blame.

- Do not make every complaint a team discussion; most can be resolved by one person.

- When a complaint is made, listen first for evidence that it may have to be resolved by the entire team. If it is brought by a powerful person in the community, or if it concerns religious, sexual or political issues, flag it for team handling.

- Discuss these issues and roles with your collaborative partners during planning, adapt the discussion to how things get done in your community, and decide who the point person for complaints is going to be.

### 8.2 RETRIEVING WHAT HAS FALLEN THROUGH THE CRACKS

#### 8.2.1 Disappearing Project Goals

Some project goals sometimes gradually disappear. This is not necessarily negative, but when it does happen, it should be made explicit and discussed. If project planning has attempted too many goals, this kind of modification is necessary during implementation.

Project management, however, sometimes just loses track of some goals. These will be goals which are difficult to achieve but do need to be accomplished. Funding is often tied to such goals. For example, sometimes a goal to collaborate with another school district—which is hard and time-consuming—is given only lip-service by the districts as the project moves past planning, which results in disappointed expectations by community members, artists and participants.

Another example is a project commitment to treating students as collaborative partners, or making sure a cultural community is a full collaborative partner. These are difficult goals to meet; habit, tradition and suspicion get in the way, and these goals sometimes are met only superficially if at all.

#### 8.2.2 Disappearing People

Sometimes good people just gradually drop out without explanation. They may be unhappy, but don't want to cause trouble. They may feel irrelevant to the project. It is often worth the effort to woo them back in. This is best done in person, of course.

As a manager, bear in mind that effective people often don't recognize their own effectiveness. To get them back in, don't flatter them and don't lie to them. Instead, make simple and accurate statements about your perceptions of their value to the project. Give them time to think and stay in touch.

## 8.3 ADDING TO THE PROJECT

You may find you have more money available than you planned for; new funds may become available. Or you may find that you can redistribute your funds to respond to needs you did not recognize during planning.

A common decision is to add artists, which often is seen as a way to increase the number of participants. Managing new artists in new classrooms or other venues is not a simple change. More is not necessarily merrier. We recommend, as ways to make changes simple and manageable:

- Increase artist contact hours in current classrooms.
- If you add new artists, add them to current classrooms.
- If you add new participants, use current project artists.
- Avoid adding new artists and new participants at the same time.

## 8.4 SUBTRACTING FROM THE PROJECT

### 8.4.1 Make the Project More Manageable

You may discover that you have bitten off more than you can chew. Management is too complicated, the team is burning out, there isn't as much money as we thought there was. Such perceptions are often accurate. The management team may need to move quickly to abridge the project. Reductions can be made in the time frame, in money expended, and in the numbers of people participating. Be careful not to make reductions in time which is legally contracted, however.

### 8.4.2 Eliminate What No Longer Seems Possible

Project plans often include a big bang at the end, a culminating performance or production. With this kind of plan, what drives the project process is the success at the end.

When projects are successfully on track, however, the collaborators often change their perceptions of what the project is really about. People start to see the art-making process and ongoing development of participants as the center of the project, not the final event. If the final event is a costly or very time-intensive one, management should consider reducing the big bang and let staff and participants focus on the process itself rather than the final product.

When most of the project apples are in the culminating event basket, another kind of problem happens. Predicted participant skill levels may have been too optimistically planned. You may become convinced that participants just won't be able to dance well enough by project's end to perform in public. This sort of problem can happen in any art form where performance is public. Make it a management concern that participants should not be embarrassed in performance; if they are, the project will have hurt rather than helped them.

### 8.4.3 When People Should Leave

At some point, usually at the end of planning, some collaborators discover that they don't fit anymore. Their organization may no longer see their mission as fitting the project's final design. Others may gradually realize that they do not choose to collaborate with the team that has evolved.

Management needs to ask, in a low-key way, who still wants to be involved. People who see their participation as ending should be given gentle opportunities to withdraw—with grace and the project's thanks.

Sometimes those people the project depends on must leave, reluctantly, for good reasons, and their leaving is felt as a loss. The management task here is to discover ways to heal the loss. It is essential to celebrate the contributions he or she made, both relationally and in project activities. Next, work hard to replace the work they were responsible for without imagining you can replace people as such. The expectations a newcomer has to meet are tough enough, but be open to other possible

contributions. Remember that the person leaving may be a good source for suggested names of people to continue their work.

The most difficult problem, of course, is a collaborator who seems to insist on obstructing the project. Everyone else wants this person out. It is easy to recommend direct talk and honesty, but that means that after an awkward discussion, someone on the management team has to do it. We recommend, as you might expect, being direct and honest, but also consider how things get done best in your community. One guide: ask yourself who the best possible person would be to talk to him or her. This is not necessarily a management team member, and should not be someone with a history of conflict with the problem person.

## 8.5 SEEKING OUTSIDE ASSISTANCE

### 8.5.1 Budget Development and Fundraising

Project management may not feel competent in all aspects of budget development and particularly in fundraising. You may want to ask for assistance simply to see if you have covered all the bases. For example, there may be funding possibilities being overlooked that a staff person for a statewide program or agency can supply in a phone call or brief meeting.

### 8.5.2 Requesting a Facilitator

Many community issues are sensitive. Sometimes it is easier for an outside facilitator to mediate problems when, for example, people have stopped hearing each other. Sometimes project management cannot handle a touchy issue as well as an outsider simply because it would put future project initiatives at risk.

Your primary funder may be able to provide or suggest a person who could come in periodically to help. Local community leadership may have insights and information on gaining access to other facilitation.

### 8.5.3 Asking Help in Training Artists

Artists sometimes have no experience in creating effective learning experiences for kids and others. They may not have the skills, or they may simply lack confidence. Teaching is a set of skills, of course, and they can be learned. If you find that a project artist could use some help, look to the teachers in the project first, and ask them to collaborate in a mentoring relationship. This provides an opportunity for the artist to test possibilities against the teacher's experience of what is likely or unlikely to work at a given age. Be cautious here, however; the artist's intuition about when to push kids is worth respect. Another option is to contact the statewide artist residency programs at COMPAS or the Minnesota State Arts Board and ask about observation and mentorship possibilities. They are generous programs, but if they cannot provide you with what you need, they may be able to refer you to other opportunities.

## 8.6 BEING ALERT TO OPPORTUNITY

### 8.6.1 New and Additional Funding

Being alert to opportunity is a management function. Keeping people informed and using the network you've built throughout the project can mean opportunities to go after additional and new funding.

Statewide programs and agencies and local members of arts committees can be useful sources for information, so try to make your communication two-way. This means talk, rather than relying exclusively on print material to inform the community about your project.

Local school budgets are another potential source of additional funds. Discretionary funds do exist and toward the end of the school year administrators should be asked about them.

Another kind of funding resource to always be alert for is additional in-kind contributions to your project; supplies, materials and printing are often

cheerfully provided by local businesses. Another valuable in-kind contribution is staff time from local arts organizations. Both kinds of support depend on regular two-way communication and your enthusiasm.

### 8.6.2 Nurture the Project Network

Another way to stay alert is to continually expand your project network. Don't assume your need for new contacts and new names on your "keep informed" list disappears after planning.

When a project is in process, the community often gets excited about it as they see its activities and hear their children's enthusiasm. Be alert to the possibility of additional help from individuals or civic groups.

### 8.6.3 Discovering Your People

A valuable but overlooked resource to be alert for is a person who has a small role in the project and who turns out to be a great contributor. Someone who does excellent work with infectious enthusiasm. For example, some community volunteers who come into classrooms to help with project activities surprise everyone, themselves included, with their excellence. Take the opportunity to expand their role.

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Chapter 9

# Sharing Successes

This chapter focuses on various approaches to sharing the success of your project with students, parents, project planners, community members and the general public. Of course, publicity is an important component of this work, but we also suggest you consider sharing your project with others by providing them with opportunities to participate in a public event or other project activities.

## 9.1 PUBLICITY

### 9.1.1 Why Publicize Your Project?

Publicity is an important part of the project, but one that also easily falls through the cracks. Either coordinators become busy or they find it difficult to brag about their efforts. Like budgeting, fundraising and evaluation, publicity is an important step in developing and maintaining a successful project.

Before you begin to identify ways to publicize your project, you need to be clear about why you should. There are three basic reasons:

- To develop support for your project and for the arts in general. Unfortunately, few schools or communities fully understand the value of arts activities;
- To advertise events the public can attend;
- To educate the public about a particular focus of the project, such as local history or the environment.

### 9.1.2 Who to Contact

Once you have determined the purposes of your project publicity, you can decide which media to use to promote your activities and ideas. Different media are useful for different reasons.

***Although the process is as important as the product, artistic collaborations end in some kind of sharing: publication, performance, display. Making sure this happens well is one of the collaborators' responsibilities. Getting the word out, with media coverage, mailings, posters and other kinds of publicity is central to a satisfactory ending and sense of closure. Success is in product as well as process, of course, and a successful conclusion allows similar collaborations to take place in the future.***

**School Communications:** Creating support for your project within the school district is critical. Publicity within the district can help you reach teachers, administrators, parents, students and board members. Most districts provide several opportunities:

- Articles, advertisements and displays of student artwork in the school newspaper;
- Exhibits and displays of student artwork and information about upcoming events;
- Student readings during morning announcements;
- Letters home to parents.

**Print media:** Print media includes local and statewide newspapers, newsletters of local and statewide arts organizations and the employee newsletters of major local businesses. Any newspaper may be willing to send a reporter to interview project participants or to observe an activity. For some public events, you may want to place an ad in your local paper. Your local newspaper may even agree to provide a project participant with a regular column, either focusing on a particular topic or on local arts activities in general.

**Posters, Fliers, Newsletters:** One direct method of sharing information about your project with the public is through materials that are posted or distributed to potential audiences or supporters.

- Posters that are distributed throughout the school and community give your project visibility and announce important events. Handmade posters are inexpensive and asking students to help can save you time and produce interesting results.
- Fliers or brochures on your project or a special event can be mailed directly or sent home with students. They are also useful for presentations and when people ask for information on your project. If designed well, a flier can double as a poster.
- Newsletters are an effective way of updating participants and key players on your project's progress and impact, but they can also be time consuming and expensive to produce. To save effort, ask program participants, such as artists or teachers, to contribute short articles or announcements. Anecdotes about project successes and samples of student work should be the centerpiece of any newsletter.

**Electronic media:** Radio and television stations may agree to interview project artists or participants for their programs. Local cable stations may be interested in covering activities in depth, by producing a long segment on your project or by videotaping a performance. Your project can also use public cable access as a means of sharing artwork or other activities.

**Presentations:** It may be valuable to have someone from your project conduct short presentations at school and community meetings. This could include school board meetings, faculty meetings, and meetings of local art, civic or church groups. To make presentations more interesting, consider involving students and sharing artwork created through your project. A participatory activity with an artist can be a welcome change for groups used to sitting in meetings and listening to a speaker.

### 9.1.3 Some Specific Publicity Suggestions

1. Develop a brief publicity plan that anticipates important events to include in publicity and identifies who, when and how.
2. For the sake of clarity, appoint one person in your project to be the contact person with the media. List this person's name and phone number on all press releases and ask him or her to greet the media at events.
3. Make follow-up calls after distributing press releases or after a visit from the media. Reporters often have additional questions.

4. Emphasize the unique and positive qualities of your event. Remember that news has to be entertaining. Invite reporters and producers to colorful events. Emphasize student involvement. The media love kids.

5. Keep a mailing list of media contacts and send information on your program regularly.

6. Include photographs with press releases, and if the local media takes photographs of your events, ask them for copies. Sometimes there is a fee for this, but because they are professionals, the photographs are usually of good quality.

7. Whenever possible, arrange for interviews with artists, participants and other key people. The people directly involved in your project will be the best spokespersons.

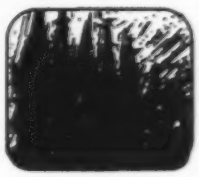
8. Use existing school and community resources for contacting the media. Most districts and larger community organizations have someone who is responsible for public relations. Ask for their help.

9. Whenever you develop materials, credit contributors, civic leaders, the school board and other key people. Send copies of your project publicity to funders, the school board and project coordinators. Keep copies on file for your records.

10. Cautions about working with the media: The print and electronic media face deadlines every day and their work is often interrupted by breaking news. Even when you schedule a visit from the media, they may be late or not show up at all. When they do arrive, they may disrupt your event somewhat by interviewing participants, photographing activities or setting-up equipment.

    Be careful when selecting activities for the media to attend. For example, don't invite them to attend a critical rehearsal or an art class where students have to finish their project before the plaster sets.

    Notify everyone involved, teachers, artists, and students, that the media will be visiting. Let them know that things may not go according to schedule. You don't want a classroom full of disappointed first graders who were expecting to be on the six o'clock news.



**GuideNotes—Sample News Release and Public Service Announcement**

Press releases and public service announcements are short, interesting descriptions of project events. Reporters often take copy directly from press releases. Radio announcers usually read Public Service Announcements word for word over the air. When developing these materials, consider the following:

- Send them out about two to three weeks in advance of when you would like them to appear. If you are sending to weekly papers, make sure you are familiar with their deadlines. Daily papers also often dedicate a specific day of the week to arts coverage.

- Make them clear and easy to read. Use short paragraphs. Double space. Don't make your release longer than 2 pages. Public Service Announcements should be no longer than a half page or take no more than thirty seconds to read. List a contact person and a phone number on the top of the first page.

- Clearly describe your project. Include all of the necessary information: Who, what, where, when, why and how, and give the dates and times of important events. It is often useful to include a quote or two from a participant. Most importantly, make your project sound fun and interesting.

- Make a follow-up call after mailing a press release, and if necessary, a reminder call a few days before the event.

## Guidesheet 17—Sample News Release and Public Announcement

**NEWS RELEASE**
Ice Lake Oral History Project

Date: March 21, 1995
Contact: Janet Smith
Ice Lake Community Ed.
507-321-2486

For Immediate Release

### Oral History Project to Present Reading by Local Senior Citizens

The Ice Lake Oral History Project is proud to present a reading by 14 local senior citizens at the Ice Lake Elementary School on Friday, March 31 at 3:00 p.m. The seniors have been participants in the Oral History Project for the past year, collecting stories from local citizens and using these stories to inspire their own creative writing, which includes poems, short stories, and personal memoir.

Alice Dickenson, a 72 year old resident of the South Oaks nursing home, is a participant in the Oral history project. She has interviewed over 20 other residents about their lives in Ice Lake. Their stories have provided her with rich material, and have resulted in 12 poems, each about the experiences of a different resident. One of her favorites is about a local farmer whose mother was killed by a bull. Even though the story is tragic, it is not without its lighter side. "It's amazing how even sad stories can have their humorous moments," explains Alice.

The Ice Lake Oral History Project is a collaboration between the Ice Lake Senior Center, the Samson County Historical Society and the Ice Lake Schools. The purpose of the project is to preserve and share the personal stories of local citizens and pass down the history of the Ice Lake Community. The project is generously supported through funds from the Minnesota State Arts Board, the Samson County Development Commission and the McKnight Foundation.

The reading is free and open to the Public. Ice Lake Elementary School is located at 502 West Main Street.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## Guidesheet 17—**Sample News Release and Public Announcement**

**PUBLIC SERVICE ANNOUNCEMENT**

**Oral History Project to Present Reading by Local Senior Citizens**

25 Seconds

# Reading by Local Senior Citizens

The Ice Lake Oral History Project will present a reading by 14 local senior citizens at the Ice Lake Elementary School on Friday, March 31 at 3:00 p.m. The seniors have been collecting stories from local citizens, which have inspired their creative writing.

The Ice Lake Oral History Project is a collaboration between the Ice Lake Senior Center, the Samson County Historical Society and the Ice Lake Schools. The project is supported by the Minnesota State Arts Board, the Samson County Development Commission and the McKnight Foundation.

The reading is free and open to the Public. Ice Lake Elementary School is located at 502 West Main Street.

Date: March 21, 1995
Contact: Janet Smith
Ice Lake Community Ed.
507-321-2486

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## 9.2 SHARING THROUGH PARTICIPATION

Another way of sharing the results of your project is through participation, either in the form of a public event, or by providing parents and other community members with an opportunity to participate in your project. Involving people through participation can help build support for your work, especially if the experience is engaging and powerful.

### 9.2.1 Culminating Events

Culminating events are the most popular form of sharing project results. They come in many forms: performance, exhibition, readings, concerts, participant presentations or a combination of these.

The advantage of these events is that they are popular. The disadvantage is that they can consume too much energy. If you are not careful, such things as advertising, stage managing, and coordinating rehearsal schedules can easily alter your project's focus.

When planning culminating events, consider your project's goals. If an event is one of your main goals, spending a lot of resources on the event may be a good idea. On the other hand, if your goal is to develop artistic abilities, and an event is secondary, consider doing something simple, such as inviting parents to attend an evening of brief student presentations.

Some suggestions for planning culminating events:

- To reduce worries about attendance, invite audiences such as parents and senior citizens who will be enthusiastic. Or join existing events—such as concerts or shows;
- Check the school and community calendars, and make sure you do not compete with other activities;
- Base the event on project activities. Have students and community members share artwork they created in class. Ask the artist to emcee the event and describe the project's goals and process;
- Consider your audience's needs and your objectives. If you want to persuade people of your project's importance, select material that can be easily and well presented. Don't let people miss the point, because the second graders couldn't reach the microphone;
- When contracting, pay artists an additional stipend for managing a large event;
- Keep it simple. Remember, a production is a project in itself.

### 9.2.2 Sharing the Process

Because a culminating event can become all-consuming and force a project to become event- or product-driven, we encourage you to think about inviting parents and community members to share in the ongoing process of your project.

Although process sharing may not attract the large audiences of a culminating event, it can provide participants with a powerful experience. Process sharing also can easily occur throughout the project—not just at the end. In the long-term, it is this kind of experience that will persuade people of your project's effectiveness.

Some examples of process sharing:

- Community writing night: An informal event, led by a writer, in which whole families do writing activities like the kids have done in school. This can be a wonderful opportunity for multiple generations to share a creative experience.
- Visits: Invite parents and community members into the classroom to work beside students. Observing is one way to share the process. Another way is to participate creatively like the students do. Visitors can also share by assisting teachers and artists with activities.
- Presentations: Invite parents and community members to conduct presentations or share stories that relate to the theme of the project, followed by working with the artist and other participants.

- Workshops: Offer participatory workshops for parents and children.

- Hands-on Demonstrations: Provide school and community groups with the opportunity to participate in brief art activities as part of a their regularly scheduled meetings—such as staff meetings, school board meetings, annual meetings of local arts organizations, service club meetings.

  It may be a good idea to ask an artist to conduct a short workshop with your project management team to reward them for their efforts.

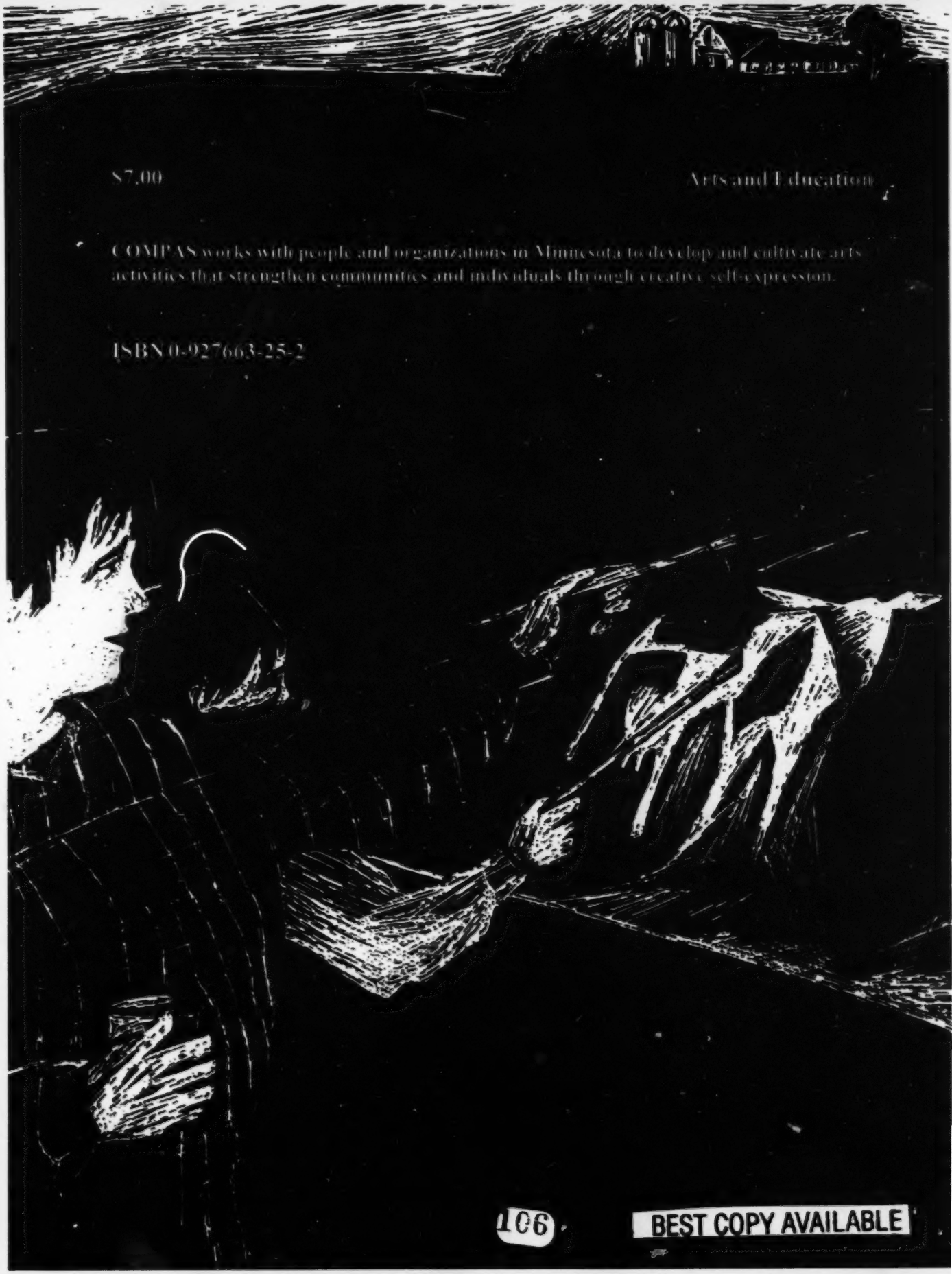
## 9.3 FURTHER READING

**Dunn, Philip.** *Promoting School Art: A Practical Approach.* National Art Education Association: Reston, VA, 1987.

*ARTS FOR EVERY KID: A Handbook for Change.* "The How-to of Advocacy: Publicity and Promotion." New Jersey State Council on the Arts, Department of State Alliance for Arts Education: New Jersey, 1992.

*The Arts Go to School: An Arts-in-Education Handbook.* "Building the Arts Program for A to Z." New England Foundation for the Arts: New York, 1983, 61-86

"Elementary Art Programs and School Community Relations," Art Education, National Art Education Association. July 1993.



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Arts and Education

COMPAS works with people and organizations in Minnesota to develop and cultivate arts activities that strengthen communities and individuals through creative self-expression.

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